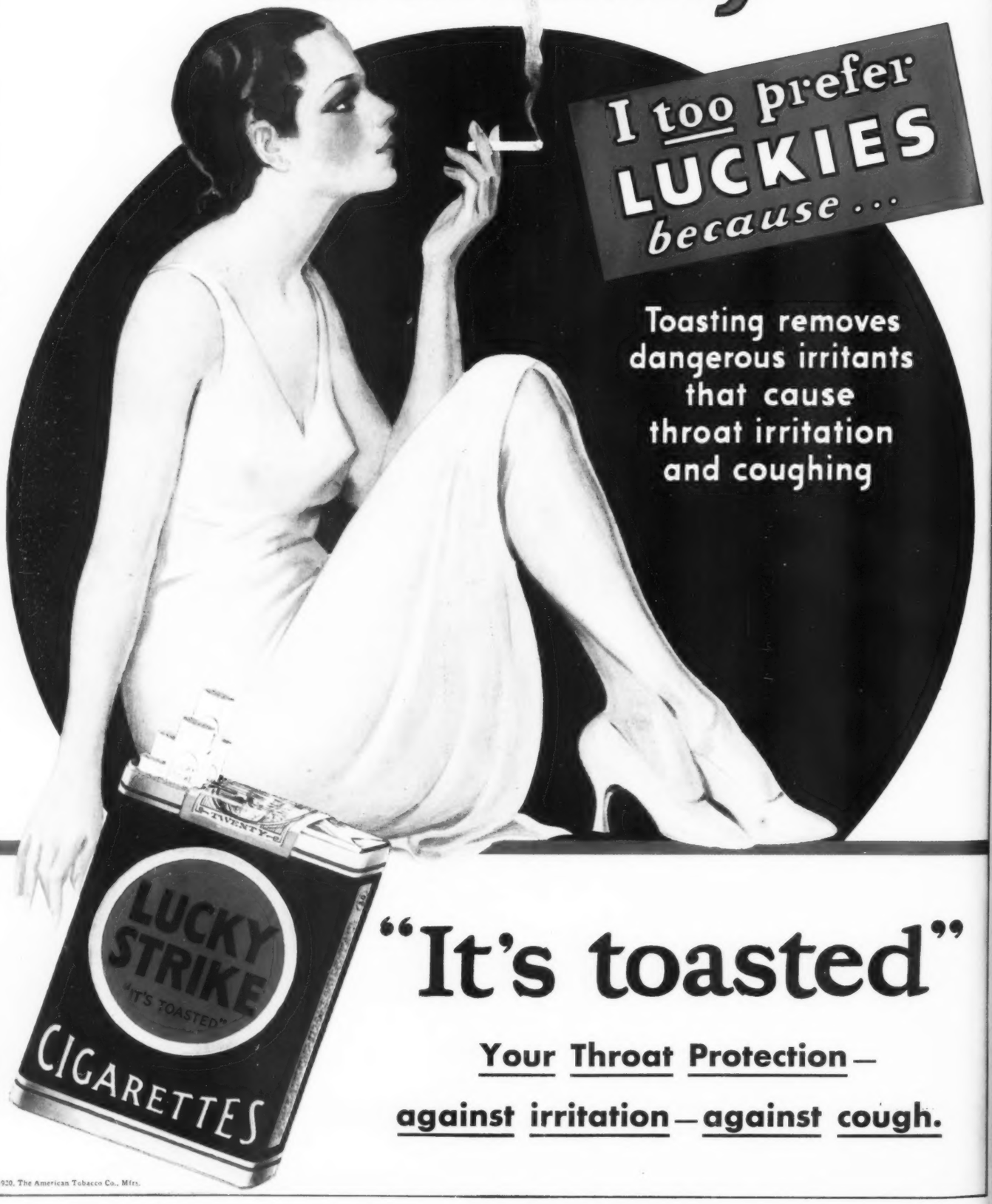
YORK
ER FASHIONS
BER 27, 1930
E 35 CENTS

UBLISHED EVERY
OTHER THURSDAY
D THE CONDÉ NAST
UBLICATIONS, Inc.

20,679 Physicians say LUCKIES are less irritating


I too prefer LUCKIES because . . .
Toasting removes dangerous irritants that cause throat irritation and coughing
LUCKY STRIKE
"IT'S TOASTED"
CIGARETTES

"It's toasted"

Your Throat Protection—

against irritation—against cough.

©1930, The American Tobacco Co., Mfrs.

5

99

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

WATCHES AND WRIST WATCHES

The Range of Choice
Is Extensive

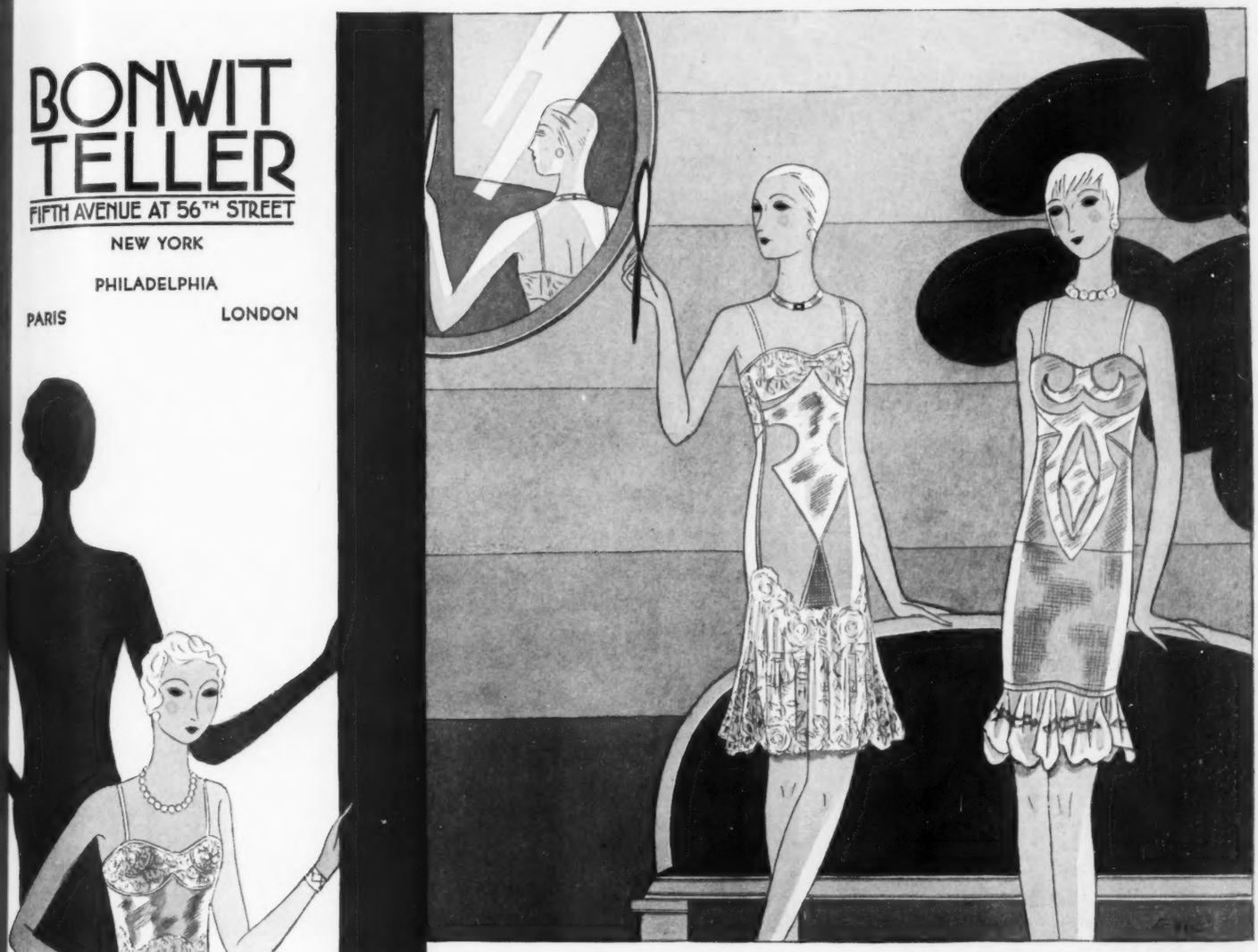
MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

CARON CORP., 389 FIFTH AVE., NEW YORK

Vogue is published fortnightly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Bldg., Lexington at 43rd, New York, N. Y. Subscriptions for the United States, Canada, Porto Rico and the Philippines, $6.00 a year in advance.

BONWIT TELLER
FIFTH AVENUE AT 56TH STREET
NEW YORK
PHILADELPHIA
PARIS LONDON



Nowhere Else in the World

have corsets reached the perfection they have at Bonwit Teller's. Here they are so skilfully designed as to transform the most difficult figure into lovely feminine lines and ninety percent of them are made in our own Paris studios.

10.00 to 225.00

Illustrated are three advance models priced from left to right . . . 225.00, 165.00, 150.00

Corset Salon . . . Third Floor

No foolin'!

AN OXFORD CLOTH SHIRT THAT WON'T SHRINK

Guaranteed

of the wonderful new Sudanette oxford which was made at Best's suggestion and is exclusive here.

3.50

Collar attached. Sizes 14 to 16. White or blue with plain or button down collar. Tan or green with plain collar.

Boys sizes 12 to 14½ neck, white and blue, 3.00

WOMEN—TELL YOUR HUSBANDS, BROTHERS, SONS, ABOUT THE

Below is a copy of the report made by the Better Fabrics Testing Bureau, 225 West 34th Street, New York.

REPORT

Marked Size 15½—34

Parts Measured	MEASUREMENTS Before Laundering	After 5 Launderings
	Inches	Inches
Collar	15¾	15½
Yoke	18¾	18¾
Sleeve	34¼	34
Length (CENTER OF BACK)	33¼	33⅛
Length (CENTER OF FRONT)	31	30⅞
Chest	47½	47½
Cuff	9¾	9¾

No excessive shrinkage takes place in any of the measured parts.

Our representatives hold sales exhibits of Best fashions in most of the larger cities east of the Mississippi. Write for place and date of showing in your town or nearby.

Entire Contents Copyrighted by Best & Co., Inc. 1930

Sudanette oxford is a finer, softer, more luxurious oxford cloth than y have ever worn, made of fine Sudan cotton, by the American mill wh Sudanette is already famous.

Read These Important "Testimonials"

"Sudanette Oxford is pre-shrunk and can be unqualifiedly guarantee

—that's what the maker of the fabric wrote us.

"Sudanette Oxford shows no excessive shrinkage in any of the measur parts."

—that's what the testing bureau found after the shirt had been laundered f times.

"Sudanette Oxford shirts are the best darn shirts I ever wore; this one h been to any old laundry at least half a dozen times and I can't notice a l of difference in its neckband or elsewhere."

—that's what the chap who wore the first Sudanette oxford shirt reported to

Best & Co.

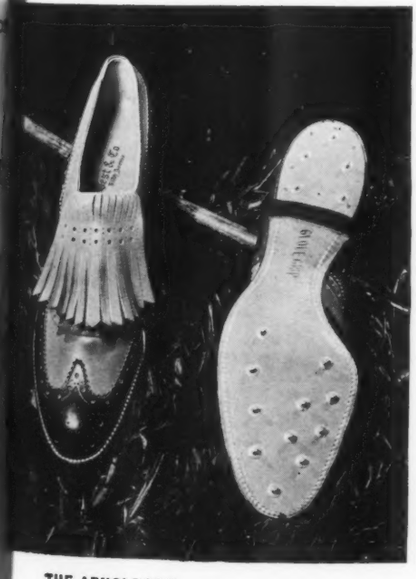
Fifth Avenue at 35th St., N. Y.

MAIL ORDERS FILLED

For better golf and greater comfort

The ARNOLD GLOVE-GRIP GOLF SHOE

WITH SPIKED SOLES OR THE NEW DAREX NON-SKID SOLES



4 models for women **12.50** *3 models for men*

THIS is the golf shoe that ranks as one of America's most important contributions to the game. It is the shoe that is known to every golfer of note in the country, the shoe so many of them wear. It is observed in number at all tournaments. It is the smartest because so absolutely fitted to its purpose. It is the most comfortable because of its unique construction and many exclusive features. The glove-grip arch raises and gently supports the arch, allowing the foot muscles to flex normally. The spiked leather soles have riveted-in spikes. The Darex soles, though smooth, are permanently non-skid, waterproof, light, and long wearing. Shoes are the only part of a golfer's costume that affect his game—Arnold Glove-Grip golf shoes cannot help but improve your game.

On sale at good stores throughout the country, and in New York exclusive with

THE ARNOLDOON

the authentic brogue, with kiltie tongue, a favorite with women golfers. Imported calfskin in brown, or two tone brown-and-tan. Sizes 3 to 8½, AA to C.

Westchester at Mamaroneck

Best & Co.

FIFTH AVENUE

Long Island at Garden City New Jersey at East Orange

THE ARNOLDEAGLE

illustrated above, is recommended for Autumn golf in brown elkskin type leather. Also in two tone brown-and-tan. And in white with brown or black. Women's or men's sizes.

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AT LAST! THE AMERICAN LAST

FASHIONABLY, we've reached an International Understanding with the American last on French shoes! For every woman who plans loveliness from head to foot knows what this means! It means shoes as frivolous . . . as gay . . . as piquantly colored . . . as exquisite in design as she could wish. And handmade shoes, really created for her American foot, which is exacting.

Each pair of F. Pinet shoes is numbered, like a fine first edition —only 36 pairs are made from each model (if you value exclusiveness) — and every F. Pinet creation is shown simultaneously in Paris and New York.

F. PINET
OF PARIS

PARISIAN MODELS
AMERICAN LASTS

FIFTY-FOURTH STREET AND FIFTH AVENUE — NEW YORK
PARIS · LONDON · BERLIN · VIENNA

KARAKUL WITH SILVER FOX

Fur coats now do everything that cloth coats can do. This fine black Russian karakul coat is cut with the new fitted lines, bolero back and wider sleeves; the high collar is of silver fox.

695.00

PERSIAN LAMB AFTER VIONNET

The black Persian lamb used in this coat is fine, soft and silky. The model shows the simple beauty and smartness of the Vionnet line, interpreted in "the smartest fur of the season".

395.00

THE INDIVIDUAL FUR SHOP — Sixth Floor

Franklin Simon & Co.

A Store of Individual Shops

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

PHOTO BY WYNN

KNOX

introduces the romance note and (literally!) adds a feather to its hat

KNOX FELT HATS FOR WOMEN COMMENCE AT TEN DOLLARS
CATALOG OF CORRECT KNOX RIDING HATS FOR WOMEN ON REQUEST

EXTRA QUALITY
KNOX

"CHARMANTE"... an exquisitely lovely new fur felt which makes a point of eloquent contour—has re-captured the spirit of gentle graciousness which dominated the modes and manners of other romantic eras. With great artistry the double brim takes on three flattering pleats and tops the whole with a few colorful little feathers ...A Knox masterpiece—and you recognize it long before you see its distinguished label. *Charmante* is Fifteen dollars.

In New York Knox Hats for both men and women can be secured at the Knox shops conveniently located at 711 Fifth Avenue, 452 Fifth Avenue, 161 Broadway, the Roosevelt Hotel, and in the Paramount Building. Also in smart shops cross-country-wise.

GOLFLEX

A golden mean . . between the extremes of feminine modernism and classic tailoring . . The Donora "Sporteur" by Golflex presenting meticulous detail in new variations . . . such as the feigned bolero . . . the criss-cross skirt motif repeated on the sleeves . . . the twin buckle belt . . . A high-light at the big games in evergreen, amethyst, copper glow, dark oak, pilot blue and black with gold . . . Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C. and in Canada by Gould-Samuel & Co., Montreal—Sold by all Golflex dealers . . . in New York exclusive with Dobbs. $29.50

Coat of Botany Newzealia, and acces
by courtesy of John Wanamaker.

NEWZEALIA IS EMINENTLY SMART IN THE DAYTIME COAT

This is a season of rich fabrics and romantic lines. From Paquin come
this model's versatility, truly unique in the treatment of the asym
metrical collar of pointed fox...in the three partially-stitched slee
tucks...the double-breasted warmth aud wide skirt wrap. Fro
Botany comes the richly woven fabric. By name, Newzealia suede

BOTANY

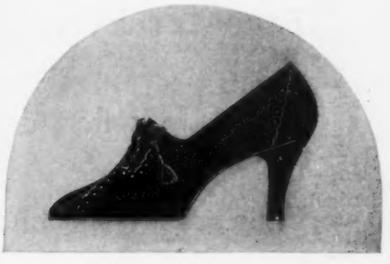
TWO HUNDRED · FIFTH AVE

The text for fall being textures • we turn first to Black Suede

•

VIDA—A formal tie of black suede, finely perforated and scalloped where the suede meets and lies over the genuine black lizard. $12.50

•



Marice

Fifi

Elaine

Because the season's fabrics are softly surfaced . . . because black is the indispensable first in colors . . . because shoes, like all accessories, should further the feeling of frocks . . . Walk-Over suggests Black Suede in discreet elaboration.

• MARICE—Occasional high lights of the costume and its undulating lines find their counterpart in the curving appliqués of black patent. $13.50

• FIFI—This slim little black suede slipper . . . a softly moulded monotone . . . is deftly accented by the high-poised enamelled buckle. $10.50

• ELAINE—Against deep black suede are intertwining straps and appliqués of black and pewter kid to repeat dull-toned costume contrast. $12.50

Our new booklet illustrating ensemble footwear will be sent on request.

WALK OVER

510 Fifth Avenue

PARIS: *21 Boulevard des Capucines* LONDON: *372 Oxford Street, W.*

Why colors are more becoming to you in *Forstmann Fabrics*

Beauty of color and quality of fabric are inseparable—each reflects the other. FORSTMANN colors are softer, deeper, and more becoming to the wearer because FORSTMANN FABRICS are the finest woolen materials made. Compare the richness of a FORSTMANN black with the black in cheaper materials . . . compare any FORSTMANN color with a corresponding shade in a substitute fabric. You will understand then why FORSTMANN FABRICS establish in woolens each season both the fabric and the color mode. The slightly higher cost of FORSTMANN FABRICS is returned tenfold in appearance as well as through longer and more satisfactory wear—and the absolute assurance that in style, quality and color correctness you have the finest woolen material that can be made.

Facts like these explain why every season in the United States more fine women's garments are made of Forstmann Fabrics than of all other woolens combined. Any woman who pays a reasonable price for her woolen coat, suit or dress, is entitled to a Forstmann Fabric.

ASK YOUR FAVORITE SHOP TO SHOW YOU GARMENTS MADE OF FORSTMANN FABRICS

Why black is richer and deeper in a *Forstmann Fabric*

BLACK — *Even in the average "good" fabric, nothing is as difficult to find as true black. Only the best fabrics can take a black beside which other blacks look gray or rusty. Rich, deep* **Black,** *always found in* Forstmann Fabrics, *tops the Fall and Winter mode.*

GREENS — **Moscova, Laurelite** *and* **Boxwood** *are three charming new shades which interpret the strong feeling for green in its most flattering guise. Among them you are certain to find exactly the color which the mode and your own taste prefer.*

BROWNS — **Africana, Afghan,** *and* **Kolinsky** *are a trio of new "midnight browns," created by* Forstmann *which have established a definite color trend of extreme fashion significance. They are shown in some of the smartest coats and suits of the season.*

BEIGES — **Blue Fox** *is very new . . . just the tone of the fur from which its name comes.* **Arabesque** *has a subtle, tawny undertone that is most effective.*

REDS — **Rosana,** *with a mellow wine cast;* **Redwine,** *somewhat brighter, and* **Oxheart,** *a lovely cherry red, express perfectly the tendency in red this Fall.*

GRAYS — **Phantom** *is that marvel among grays that captures a warm, soft tone.*

BLUES — **Pirate, Corsair** and **Marina** *comprise the famous* Forstmann *group of youthful blues you are hearing much about this season.*

THE SYMBOL OF SUPREME QUALITY IN WOOLEN FABRICS

FORSTMANN F&H FABRICS

FORSTMANN & HUFFMANN COMPANY, MILLS AT PASSAIC, NEW JERSEY, JULIUS FORSTMANN, PRESIDENT
SALES HEADQUARTERS: JULIUS FORSTMANN CORPORATION, TWO HUNDRED MADISON AVENUE, NEW YORK CITY

Tuned to the mode of the lady... to sculptured Directoire gowns, natural curves, curls... and to the gay casual manner that wears all these so wisely... three English perfumes blended by Molinelle of London, now available at a few smart American shops.

ENGLISH ROSES:
A pure, perfect flower essence.

No. 29:
Casual and poised, a light bouquet.

BEAU GESTE:
The spirited sportswoman's own.

Blended and sealed in London . . . available only in the original bottles . . . two hundred to twenty-five dollars.

In New York
Saks-Fifth Avenue
Franklin Simon & Co.
B. Altman & Co.

Introductory size, ten dollars

In London
Harrods
Asprey, Bond Street
Prichard & Constance
(King's Chemists)
Perkins & Co.
(Prince of Wales' Chemists)

C. W. DAVENPORT, *Importer*, 366 Fifth Avenue, New York

MOLINELLE
London

"Romanesque"

NOTABLE among new Millinery offerings, "Romanesque" is Sally Milgrim's version of the correct hat to complement smart afternoon frocks or town costumes intended for important wear between luncheon and dark. "Romanesque" achieves an enchanting line in the roll-back of its double brim, and brings a note of contrast to accent the inevitable lift off the forehead.

"Romanesque" may be accurately fitted in your exact head-size.

MILGRIM

6 WEST 57th STREET, NEW YORK

CHICAGO CLEVELAND DETROIT MIAMI BEACH

UPON REQUEST—A BROCHURE OF MILGRIM HAT AND GOWN MODES AND THE NAME OF THE SHOP FEATURING THEM IN YOUR CITY

A foot from Paris

Of course, if your Fall and Winter suits and gowns are originals or reproductio from Chanel, Agnes, Patou or the foremost couturiers of Paris you naturally mu have shoes to match. Be consistent! The Stetson foreign staff has sent us eve smart model that is authentic style for daytime wear...our own designers have i terpreted and refined them...now, for you, a foot from Paris, on a suave, gracio American last. Models for bottomless purses offered at prices pleasing to tho who keep strict budgets, at all smart Stetson Shops and Agencies. The Stets Shoe Company, Inc., South Weymouth, Mass.

STETSON SHOES

STYLE 2057

The smart Grecian curves give this classic single strap shoe vivid chic. In brown kid or the new dull black.

THE EIGHT AS BUICK BUILDS IT

"I couldn't wish for a finer car than my Buick"

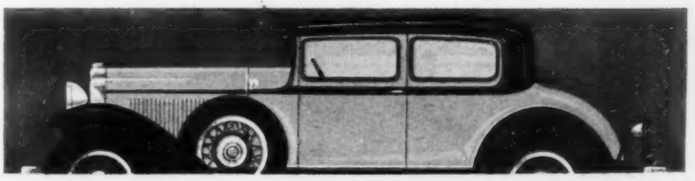
Among those fortunate people whose means are equal to their inclinations, there is a growing conviction that the new Buick Straight Eight affords all they could desire in fine straight eight manufacture.

And this . . . as you will discover when you view and drive The Eight as Buick Builds It . . . is the logical outgrowth of a degree of beauty, luxury and sparkling straight eight performance unsurpassed anywhere in the world. The wonder is that these fine Buicks with their Valve-in-Head Straight Eight Engines, Syncro-Mesh Silent-Shift Transmissions and Insulated Bodies by Fisher can be priced so low.

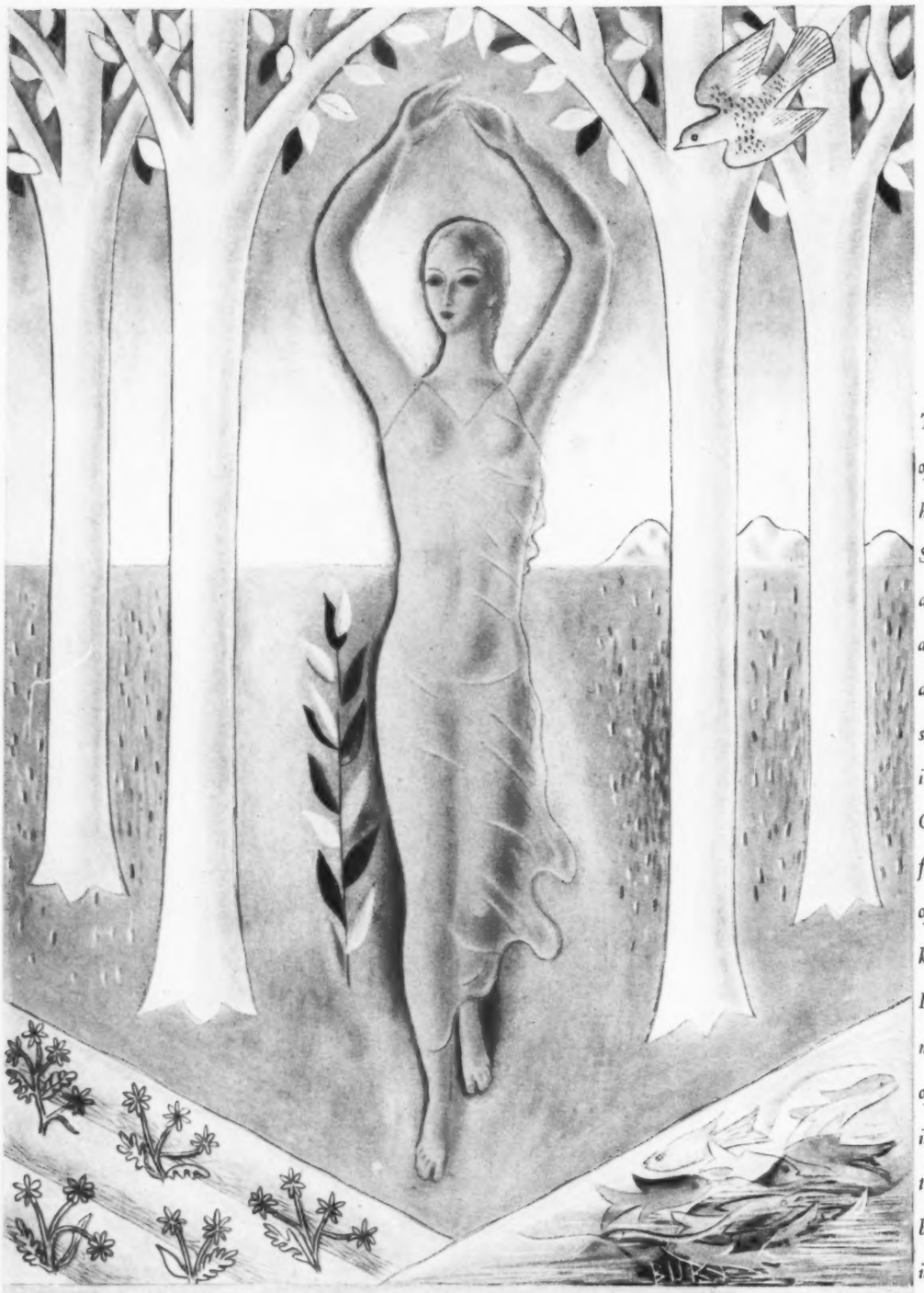
For this we have to thank the discerning men and women of America, who have purchased more than twice as many new Buick Eights as any other eight in their price range during the three months since their introduction.

The new Buick Straight Eights, in four series and four price ranges, are offered in twenty luxurious models, from $1025 to $2035, f. o. b. Flint, Mich.

PRODUCT OF GENERAL MOTORS



WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM



Elegance is the Lord of Moods

To have elegance is granted to few—elegance of life, of thought, and of being. But she who, in herself, possesses this quality is uplifted and apart. She is eternal . . . she is Beatrice. For a decade of decades Guerlain has made his essences at the request of lovely women, long lines of duchesses, of queens. Even today there is scarcely a woman of recognized rank and charm in the world who does not use the perfumes of Guerlain. For who, being herself elegant, can fail to find her quality echoed in the Shalimar of Guerlain? . . . Who does not know, and knowing possess, the rare fragrance of L'Heure Bleue . . . and who of Eve's eternal line does not respond to the strange, the modern charm of Liu? Guerlain powder! How can so impalpable a thing be recommended? But it is tinged with Shalimar. And those creams to brighten the lips of women (whose name, alas! is lipsticks) . . . their mission is to show how great a pleasure a small thing can give! For when all is said and when all is done, there is no dynasty of perfumers whose fame can equal Guerlain, to whom elegance is a birthright and to whom perfection seems to come in the course of nature! For Guerlain is an artist who augments the attraction of women, an art that flatters nature herself!

Shalimar is $12.50 and $25 . . . . Liu is $30 . . . . and L'Heure Bleue is $5 and $15.

Guerlain parfumeur Paris

TOB

BLACKSHIRE

Dressmaker Made

GOWNS FOR WOMEN

The new Blackshire Modes for Fall and Winter perfectly express the good taste of women who dress with youthful smartness.

At the better shops everywhere

COPYRIGHT BY MAX GREENBERG & CO., INC., NEW YORK

VOGUE'S BOOK OF SMART SERVICE

For the hostess who wishes to have her table set in a beautifully arranged design . . . for the mistress who expects the finest work from her servants . . . for the charming lady who requires distinction in every detail of her service—Vogue has just published Vogue's Book of Smart Service.

This book is a careful study of all those details of management that go to make up the well-run household.

The division of labor among servants of a large house . . . and of a small house . . . suitable dress for servants for morning, afternoon, and evening . . . suggestions for efficient house-cleaning, bed-making, table-setting . . . the care and polishing of silver . . . the correct form for written orders to servants and for letters of recommendation—here are some of the important points discussed in Vogue's Book of Smart Service.

Whether your establishment is staffed by a whole platoon of servants, or a single maid-of-all-work . . . Vogue's Book of Smart Service will prove to be a valuable reference book and guide.

It would be wise to have several copies—one for yourself and one for each of your servants. Send for them to-day.

VOGUE'S BOOK OF SMART SERVICE · 90 PAGES ILLUSTRATED · $1 POSTPAID

VOGUE, Graybar Building, Lexington at 43rd, New York City

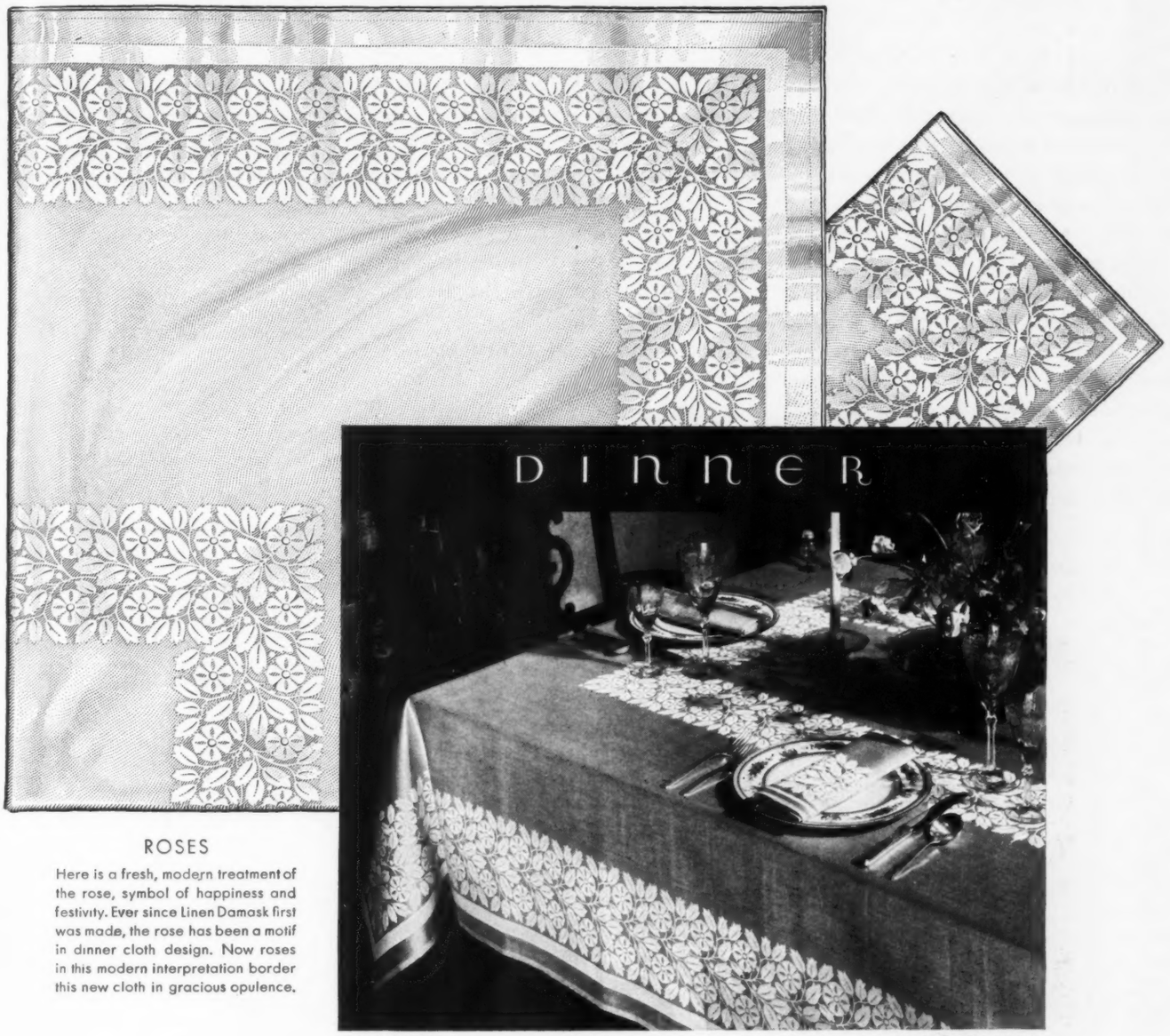
Please send me_____ copies of Vogue's Book of Smart Service. $1 per copy. I enclose $_____

NAME _____ STREET _____

CITY _____ STATE _____ VM 10-27-30

THE CONDÉ NAST PUBLICATIONS New York City

Linen Damask is GENIAL at Dinner



ROSES

Here is a fresh, modern treatment of the rose, symbol of happiness and festivity. Ever since Linen Damask first was made, the rose has been a motif in dinner cloth design. Now roses in this modern interpretation border this new cloth in gracious opulence.

GLASSWARE BY FOSTORIA

SILVERWARE BY COMMUNITY PLATE

ON THE dinner table, Linen Damask is friendly as candle-glow—serene as twilight. When the cares of the day are at their ebb, hospitality sparkles with laughter and shines with peace. Linen Damask creations by Irish and Scottish craftsmen offer many patterns, designed especially to enhance the genial atmosphere of the dining room at dinner.

Many lovely designs in Linen Damask for all occasions are pictured in a new booklet—"*New Beauty in Linen Damask Tablecloths.*" Send ten cents to cover mailing, addressing Dept. K-10, The Irish and Scottish Linen Damask Guild, Inc., 260 West Broadway, New York.

LOVELY LINEN
DAMASK TABLECLOTHS & NAPKINS
impressively correct

SEE THE NEW IRISH AND SCOTTISH WEAVES AT LEADING STORES

Wherever the social calendar ignores the weather ma

Send regrets to Mrs. Schuyler's bridge tea because it's raining? Miss the theatre, with dancing afterwards, for a few flakes of snow—or the Army-Notre Dame game for a blizzard? Not in this year of grace—and Glove Brand galoshes!

Glove galoshes, you know, reach the very farthest extreme from the old-fashioned kind which were tucked under chairs and behind pulled-down skirts and peeled off with haste and stealth. One sheds these fascinating new costume accessories with exactly the same regret that one feels at doffing one's new French coat with the flattering collar.

Glove galoshes are so smartly cut, so new in fabrics and colorings, so agreeably light in weight! There's a type that not only completes, but enhances, every costume you wear through every hour of frowning weather.

You won't find Glove Brand galoshes just everywhere. The ... nicest shops do have them, tho... in an enchanting variety of new ... rics and costume colors, and in ... to fit every type of shoe. Shop ... —and get *exactly* the right mod...

Since the intriguing places to go, these evenings, are mostly the unobtrusive places minus canopies, Glove Brand oxfords have become quite accustomed to the company of lace and rhinestones. Can you imagine smarter protection for those fragile after-dark feet of yours? (They're all rubber, with a high instep that allows even for *buckled* shoes!)

Matching Glove galoshes are as essential to football spectator costumes as cleated shoes are to the players! Whatever the weather, Glove galoshes keep well-shod feet divinely warm, comfortable . . . and good-looking. (Especially this tweed-y model of brown cloth, smartly snap-fastened.)

Stormy days are ideal shopping days—... you happen to like uncrowded aisles ... plenty of attention! So Nancy Ann sallies gaily forth, looking smart as can be in Glove galoshes of light weight rubber to match her costume color. (If you want a closer close-up, ask to see the Princess—a ... high-cut galosh minus fasteners and ... the most fascinating lines!)

GOODYEAR **Glove** BRAND GALOSHES and RUBBERS

LELONG unites Chantilly lace and chiffon

•

by CAROLYN

Carolyn goes to Lelong for the exquisite union between soft chantilly lace and chiffon . . . the lace making a scallop edged yoke that falls over the arm in a sleeve . . . the chiffon creating a smooth hipline and narrow long panels between lace sections on the skirt. A smartly youthful silhouette . . . another new fashion triumph to further the prestige of the Carolyn committee of nationally known stylists who select all modes bearing the Carolyn label.

CAROLYN MODES

ARE CONSERVATIVELY PRICED

Frocks and Gowns, $29.50, $39.50, $49.50. Coats, $49.50, $69.50. Ensembles, $39.50, $69.50, $95.00. Junior Frocks, $25.00. Junior Coats, $49.50. Hand bags, $5.00 and $7.50. Carolyn Underwear and Hosiery in a range of prices.

Send For Style Booklet: National Modes, Inc.
128 West 31st Street, New York City

Carolyn REG'D

THE NEW CAROLYN MODES ARE BEING SHOWN AT THE STORES LISTED BELOW

Albany, Ga.
R. L. JONES COMPANY
Aurora, Ill.
GINSBERG'S DEP'T STORE
Austin, Tex.
E. M. SCARBROUGH & SONS
Baltimore, Md.
SCHLEISNER CO.
Baton Rouge, La.
ROSENFIELD D. G. CO., LTD.
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Birmingham, Ala.
BURGER-PHILLIPS COMPANY
Boise, Ida.
THE MODE, LTD.
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L. P. HOLLANDER CO., INC.
Bozeman, Mont.
MULL'S
Charleston, S. C.
KERRISON'S
Charleston, W. Va.
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Clarksdale, Miss.
POWERS & COMPANY
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KOHN'S
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One of the new fall suits—the short fur jacket and long white gloves add a particularly smart note. The evening dress is of white flat crêpe, hand-corded. Just two of the many costumes shown in recent Vogue Talking Films

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Vogue, the fashion-authority of America, presents the newest modes fortnightly on the screen.

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Vogue's talking films are produced every two weeks at the Paramount Studios by the Theatre Service Corporation, and under the direct supervision of the Editors of Vogue . . . they are shown for a week at the theatres in the cities listed at the left.

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(Main illustration)

Side panels of crocheted elastic give length at hip line. Accented waist. Adjustable bandeau and pantie skirt.

(Smaller illustrations in panel)

(Upper left) Slightly nipped waist. Lightly cupped bust. Garters detachable as in every Soutenir model.

(Upper right) Enter the pantie skirt. Exit the need for other undies. Pliable crocheted elastic encircles the waist.

(Lower left) A youthful Princess combination garment banded at the waist with crocheted elastic.

(Lower right) As dainty as a primrose. Ecru lace bandeau portion. Invisible support with garter attachment.

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VOGUE PATTERN BOOK

SPRING ISSUE	Dec. 24
EARLY SUMMER ISSUE	Feb. 25
SUMMER ISSUE	April 25
EARLY AUTUMN ISSUE	June 25
AUTUMN ISSUE	Aug. 25
WINTER ISSUE	Oct. 25

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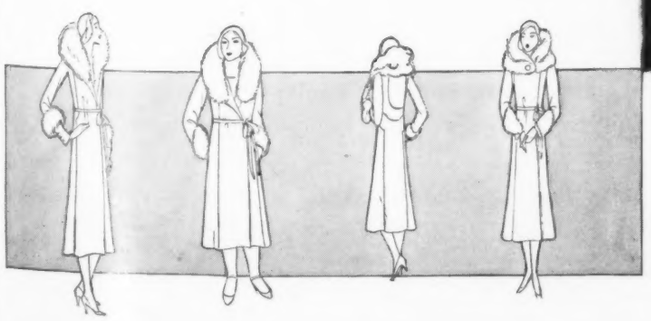

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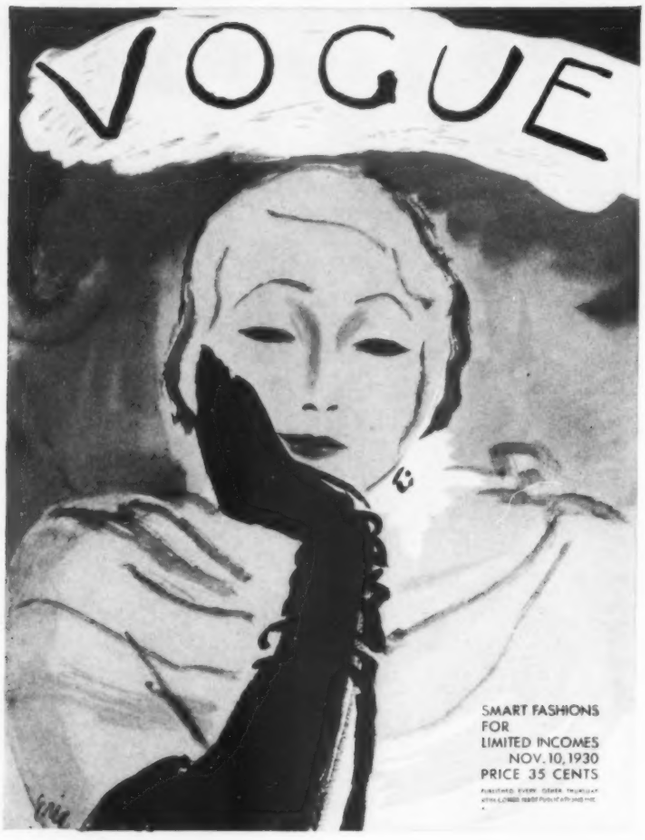

SMART FASHIONS FOR LIMITED INCOMES

ISSUE DATED NOV. 10TH

WATCH FOR THIS VOGUE
ON THE NEWS STANDS

THE secret of smartness isn't money; it's taste. What not to buy. What not to wear. What not to wear with what, and how not to dress your hair when you do it.

The Smart Fashions for Limited Incomes Number of Vogue—the next number—has between its gay covers every canny little secret of the woman of the smart world.

Little warnings about things to avoid this season. Tricks that can be done with fur scarfs, and how to tie them cleverly; with combining white accessories and a black ensemble; with choosing the smartest real flowers for a particular costume; and the knack of wearing a long glove wrinkled casually over the cuff of your dress.

Some things that can be bought. Other things that can be made. Shrewd hints about wise selection of the more costly items of your wardrobe. How to economize on your house and spend your savings on your frocks . . . but look as if you had done neither! These are things with which this next—this invaluable!—number of Vogue deals.

A little forethought . . . a little dressmaker . . . and the Smart Fashions for Limited Incomes Number of Vogue can prove to you that chic is a question of information, not of income; that the wrong costume is often costlier than the right; that, guided by Vogue, you may be smart on a small expenditure where uninformed women look frumpish in $10,000 worth of mink and pearls.

Don't miss buying this number of Vogue on the stands. Reserve your copy at your newsdealer's now!

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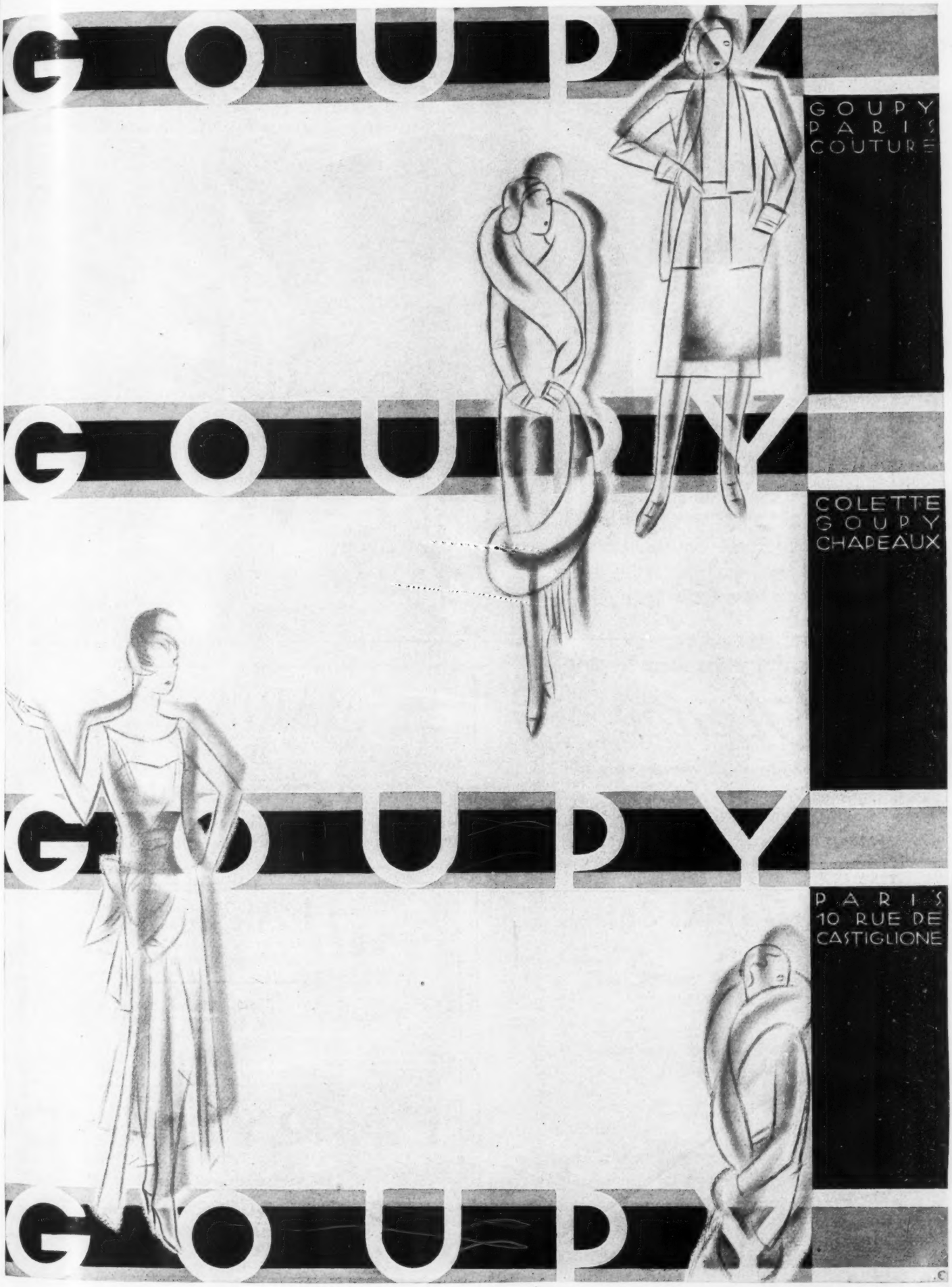
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WHERE there is one amusing shop in Paris, there are usually several more of the same kind, and so it is very difficult to find shops of outstanding originality. But I can truly say that such a shop is Les Cadres, 174 rue du Faubourg Saint-Honoré—a shop for modern picture-framing. Here, there are not only many interesting examples of new ways of framing pictures, but other original objects of decoration, as well.

Another shop, Jean Luce, at 30 rue La Boëtie, is full of original ideas on glassware and china. The table glass and glass flacons are particularly good, especially those of engraved glass with wooden tops and stoppers. Here, there is a table decoration for the centre of the dining-table, made of a large piece of very thick glass out of which are chiselled little lakes and canals like those of a formal garden, so that such flowers as pond-lilies may be floated in about an inch of water.

At the Studio Viennois, 23 rue Lavoisier, may be found a collection of beaten nickel ware from Austria, in the shape of animals and small figures. There are tiny ones, like letter seals, intended to use on an ash-tray for putting out cigarettes. There are all sorts of Austrian novelties, and they are quite different from the things seen in most of the modern shops in Paris.

(Continued on page 111)

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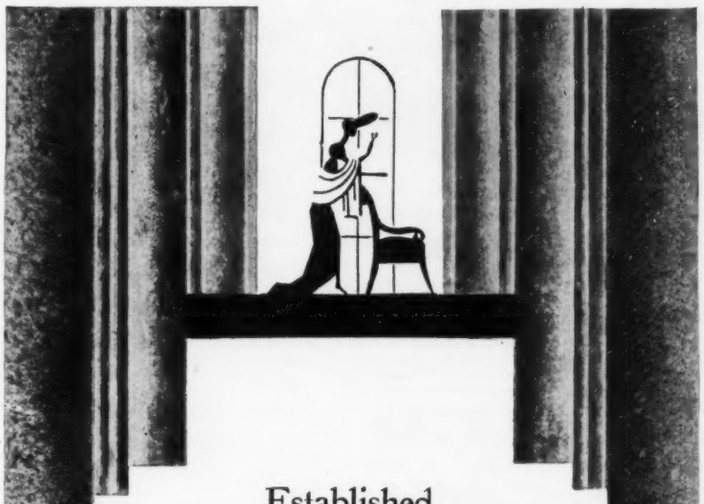

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Landing Day in Java—Batavia is such a surprise! A Dutch city of canals, clean streets and palms overhead. Brown natives in Batik sarongs bespeak the tropics. Very different—this country—from any other in the Orient. Thoroughly cosmopolitan. An education just to be here. This noon we tried a Dutch "Rijsttafel" luncheon. Looked like an Arabian Night's procession of waiters! 24 boys. Roasted "sautes" (lamb) on skewers, rice, browned peanuts, shredded cocoanut . . . topped with condiments galore! And the tall mug that properly accompanies it. O, we'll never be the same again!

Wednesday—Took the early morning train to Djokja. This is the center of native art. Young women making *Batik*. A complicated process. Drawing in the design in beeswax with a *jantung* (copper tool). And then dipping the fabric in many dye baths. You can tell the real Batik by its soft silky feel. Went through the Sultan's Palace. And saw a strange procession. Attendants carrying a yellow umbrella over a tiny tot arrayed only in a string of beads. *He's* a royal baby! Visited native shops. Saw them making beaten copper things, snakeskin bags (O, ridiculously cheap!) and wooden puppet dolls. We're keen on their puppet shows here. A one-man circus played in the flicker of torch-lights. The old showman sits cross-legged on the ground working the puppets with clever hands. Reciting the story in dramatic fashion; and playing the gongs and bells with his toes! The natives weep and shout as the hero rescues the pretty maid and slays the villain. A show as old as the world itself. And as strange. A high point of our world trip is this visit to Java. And we still have time to rejoin our friends on the S. S. President Wilson in Singapore. We've already planned a party in Colombo.

Later—Last night left Djokja at twilight. Drove out to the Borobudur; a colossal Buddhist temple built by a fervent Hindu race in the 6th century. Only recently uncovered under a hill, with over two solid miles of carvings and bas-reliefs. We walked along the ghostly passages by moonlight, entranced. Our old native interpreter sat and told stories. And we decided to stay up all night and watch the sunrise—from the top stupa. The sort of thing you do once in a lifetime.

Friday—Am writing this on a lazy little boat like a yacht. On the way to that mysterious, medieval island of Bali. The water is the color of an aquamarine. So clear that we can watch the sea gardens. Porpoises and flying fish race with the ship. *Singaradja*. Stars! We were met by a Balinese princess. *Patimah*. She took us to visit her native house. A proud red cock strutted in the courtyard, (for they're dotty on cock-fighting down here). At a handloom her two daughters were weaving silver threads through a *salendang* (scarf). This is the Garden of Eden isle. The women wear no clothing above the waist. Just their colorful sarongs swathed round their slender hips. They're so bronzed and beautiful. Bali is a Woman's Paradise. They choose their mates and handle the shekels, as far as I can see. And it's the most peaceful spot on earth. Every night, at sunset the Gamelan bells call the natives to prayer. They drop down on their knees wherever they are, and face toward Mecca (Balinese are Mohammedans). It's like that picture—The Reapers. Only more intense. Last night the moon was too gorgeous for sleeping. We walked down a forest lane just to smell the Cambodia blossoms. And happened in on a native temple offering. We held our breath so that the exotic scene might not vanish like a dream. An old priest chanted a Hindu prayer. Little children bowed down, holding flowers high in their right hands. Heaps of temple offerings banked the altar. Child dancers in gold cloth did a swaying dance. Swinging incense pots made the air heady with perfume... And far off, those strange bells resounded again—I can hear them still . . . O, lovely Bali—Enchanted Isle.

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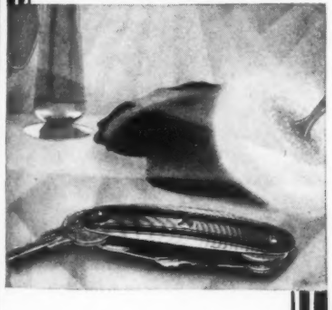

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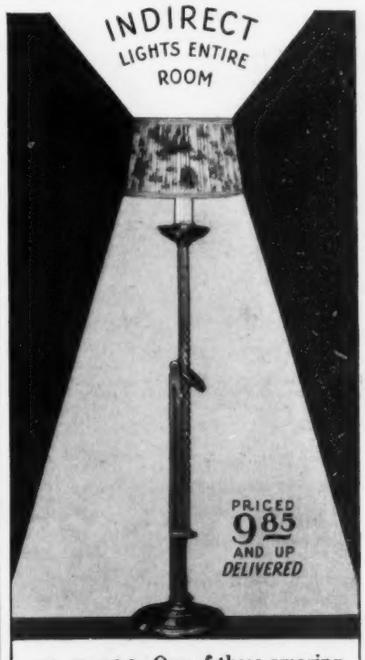

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SOCIETY

BIRTHS

NEW YORK

Patterson—On September 12, to Colonel Richard C. Patterson and Mrs. Patterson (Shelley Rodes), a daughter.

DETROIT

Hamilton—On September 8, to Mr. and Mrs. William R. Hamilton, second, (Dorothy Millis), a son, William R. Hamilton, third.

Healy—On September 12, to Mr. and Mrs. Leonard Lawrence Healy (Helen E. Douglas), a son, Leonard Lawrence Healy, junior.

McHenry—On August 9, to Mr. and Mrs. James Galbraith McHenry (Adele Kanter), a son, James Templeton McHenry.

PHILADELPHIA

Coxe—On August 29, to Mr. and Mrs. Henry Brinton Coxe, junior, (Helen E. Piper), a son.

Ellison—On August 20, to Mr. and Mrs. Norman Ellison, junior, (Catherine Schwartz), a daughter, Emma Louise Ellison.

England—On September 3, to Mr. and Mrs. James W. England (Elizabeth Craig Buzby), a daughter, Elizabeth Ann England.

Judson—On September 6, to Mr. and Mrs. Francis Edward Judson (Henrietta P. Chapman), a son.

Sellers—On September 12, to Mr. and Mrs. Lester Sellers (Therese Tyler), a son.

Thayer—On August 30, to Mr. and Mrs. John B. Thayer, third, (Lois Cassatt), a daughter, Pauline Thayer.

SAINT LOUIS

Gotwals—On August 12, to Major John C. Gotwals and Mrs. Gotwals (Muriel Clemens), a daughter, Mary Muriel Gotwals.

DEATHS

NEW YORK

Blumenthal—On September 21, Florence Meyer Blumenthal, wife of George Blumenthal.

Ford—On September 17, Frank Richards Ford, father of Frank Richards Ford, junior.

Hamilton—On September 10, J. McMillan Hamilton, husband of Florence Larkin Madden Hamilton.

Smith—On September 8, Charles Robinson Smith, husband of Jeannie Steele Smith.

Taber—On September 14, Sydney Richmond Taber, husband of Julia Cox Taber.

CHICAGO

Busby—On September 8, Leonard A. Busby, husband of Esther Boardman Busby.

CLEVELAND

Leonard—On September 21, The Right Reverend William A. Leonard.

ENGAGEMENTS

NEW YORK

Black-Franks—Mrs. Franklin Black, daughter of Rear-Admiral William Buel Franklin and Mrs. Franklin, to Mr. Robert A. Franks, junior, son of Mr. and Mrs. Robert A. Franks.

Cutter-Pinkerton—Miss Louise Eliot Cutter, daughter of Mr. and Mrs. Eliot Cutter, to Mr. Robert Allen Pinkerton, son of Mr. and Mrs. Allen Pinkerton.

Darrah-Brewster—Miss Marion Maxwell Darrah, daughter of Colonel Thomas Walter Darrah, U.S.A., and Mrs. Darrah, to Mr. Warren Dwight Brewster, son of Mrs. Samuel Dwight Brewster.

Frelinghuysen-Bilkey—Miss Emily Frelinghuysen, daughter of Mr. and Mrs. Joseph S. Frelinghuysen, to Mr. H. Edward Bilkey, son of Mrs. Charles Bilkey, of Dodgeville, Wisconsin.

Hillhouse-Stiles—Miss Marian Anita Ten Broeck Hillhouse, daughter of Mr. and Mrs. Francis Hillhouse, to Mr. Roger Shackleton Stiles, son of Mrs. Francis W. T. Stiles.

Kinnicutt-Parish—Miss Dorothy May Kinnicutt, daughter of Mr. and Mrs. G. Hermann Kinnicutt, to Mr. Henry Parish, second, son of Mr. and Mrs. Edward Codman Parish.

Patterson-Halsted—Miss Katherine Patterson, daughter of Mr. and Mrs. Edward James Patterson, to Mr. Osborne Halsted, junior, son of Mr. and Mrs. Osborne Halsted.

Pell-Bird—Miss Mary Willets Haggerty Pell, daughter of Mr. Howland Haggerty Pell and Mrs. Emott Davis Buel, to Mr. W. Gillette Bird, son of Colonel Harrison Kerr Bird and Mrs. Bird.

Reid-Alexander—Miss Florence Davis Reid, daughter of Mr. and Mrs. William Henry Reid, to Mr. Frederick Beasley Alexander, junior, son of Mrs. Lounsbery Alexander and the late Frederick Beasley Alexander.

Starr-Oliver—Miss Katharine Eunice Starr, daughter of Doctor M. Allen Starr and Mrs. Starr, to Mr. Peter Oliver, son of Mr. and Mrs. William H. P. Oliver.

ENGAGEMENTS—Continued

BOSTON

Nordstrom-Harris—Miss Gladys C. Nordstrom, daughter of Mrs. Walter D. Nordstrom, to Mr. Morgan H. Harris, son of Mrs. Henry W. Harris.

Spaulding-Kirkbride—Miss Katrina Fairleigh Spaulding, daughter of Mr. and Mrs. William Stuart Spaulding, to Mr. Ronald de Livingston Kirkbride, son of Mr. and Mrs. William H. Kirkbride.

Weeks-Driver—Miss Eleanor Weeks, daughter of Mr. and Mrs. Otis Weeks, of Ogden, Utah, to Mr. William R. Driver, junior, son of Mr. and Mrs. William R. Driver.

DETROIT

Wilson-Strunk—Miss Charlotte Louise Wilson, daughter of Mrs. C. R. Wilson, to Mr. Edwin Hart Strunk, son of Professor William Strunk, junior, and Mrs. Strunk, of Ithaca, New York.

PHILADELPHIA

Babbitt-Conklin—Miss Marcella Stovall Babbitt, daughter of Doctor James A. Babbitt and Mrs. Babbitt, to Mr. John Titus Conklin, son of Mr. Frank H. Conklin, of Middleboro, Massachusetts.

Edmunds-Oliphant—Miss Eleanor Allan Edmunds, daughter of Mrs. Gustave A. Heckscher, to Mr. Robert Thompson Oliphant, son of Mrs. Sarah Elkins Oliphant and the late Alexander C. Oliphant.

Landenberger-Scandrett—Miss Mary Emma Landenberger, daughter of Mrs. Eugene Landenberger, to Mr. Richard B. Scandrett, junior, son of Mrs. Agnes Morrow Scandrett.

Okie-Shoemaker—Miss Ann Wood Okie, daughter of Mr. and Mrs. Francis Gurney Okie, to Mr. Robert Comly Shoemaker, son of Doctor William T. Shoemaker and Mrs. Shoemaker.

Speakman-Hill—Miss Ruth Speakman, daughter of Mr. William A. Speakman, to Mr. Robert W. Hill, son of Mr. and Mrs. Thomas C. Hill.

West-Reath—Miss Isabel Duer West, daughter of Mr. and Mrs. William West, to Mr. George Reath, son of Mr. and Mrs. Theodore W. Reath.

SAN FRANCISCO

Menzies-Galloway—Miss Mary Menzies, daughter of Mr. and Mrs. Robert Menzies, to Mr. Alan Galloway, son of the late Sir James Galloway and Lady Galloway.

WASHINGTON

Stewart-Mansell—Miss Francesca Stewart, daughter of Mrs. Lewis Stewart, to Lieutenant Victor Mansell, son of Admiral Sir Robert Mansell and Lady Mansell, of London.

WEDDINGS

NEW YORK

Douglas-Phipps—On October 2, Mr. J. Gordon Douglas, junior, son of Mr. J. Gordon Douglas and Mrs. Grafton W. Minot, and Miss Elizabeth Phipps, daughter of Mr. and Mrs. John S. Phipps.

Gaumerais-Robinson—On September 20, in Trinity Church, Mr. Jean Gaumerais, son of Doctor Maurice Gaumerais and Madame Gaumerais, of Paris, France, and Miss Rita Robinson, daughter of Mr. Anson Flower Robinson.

Harrison-Kountze—On September 13, Mr. Bernard Johnston Harrison, junior, son of Mr. and Mrs. Bernard Johnston Harrison, and Miss Martha Barclay Kountze, daughter of Mr. and Mrs. de Lancey Kountze.

Lockwood-Crook—On September 17, Mr. Edward Bertram Lockwood, son of Mrs. Sybille von Brandenburg Lockwood-Schmidt, and Miss Zella Lentilhon Crook, daughter of Mr. Montgomery Porter Crook and Mrs. Minna de Tours Lentilhon.

Lorenz-Broderick—On September 12, Mr. Joseph Lorenz and Miss Katherine M. Broderick, daughter of Mr. and Mrs. Edmund D. Broderick.

Stewart-Smith—On September 17, Mr. W. Plunkett Stewart and Mrs. R. Penn Smith, daughter of Mrs. E. H. Harriman and the late E. Henry Harriman.

BALTIMORE

Bowdoin-Gibbs—On October 4, Mr. George E. Bowdoin, son of Mrs. Henry J. Bowdoin, and Miss Harriet C. Gibbs, daughter of Mrs. Rufus Macqueen Gibbs.

CINCINNATI

Schmidlapp-Stephenson—On September 15, at Calvary Church, Clifton, Ohio, Mr. Lawrence Maxwell Schmidlapp, son of the late William Horace Schmidlapp and Mrs. Schmidlapp, and Miss Clarinda Collings Stephenson, daughter of the late Louis Edward Stephenson and Mrs. Stephenson.

CLEVELAND

Cannon-Jones—On September 16, Mr. Henry White Cannon and Miss Myrta L. Jones, daughter of the late Judge J. M. Jones and Mrs. Jones.

SAN FRANCISCO

Kuser-Banks—On September 6, Senator J. Dryden Kuser, son of Mrs. Anthony R. Kuser and the late Anthony Kuser, and Mrs. Fisher Banks, daughter of Mrs. Joel Ellis Fisher, of Paris, France.

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New York **Chicago**

V O G U E

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OCTOBER 27, 1930

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Cover Design by Benito

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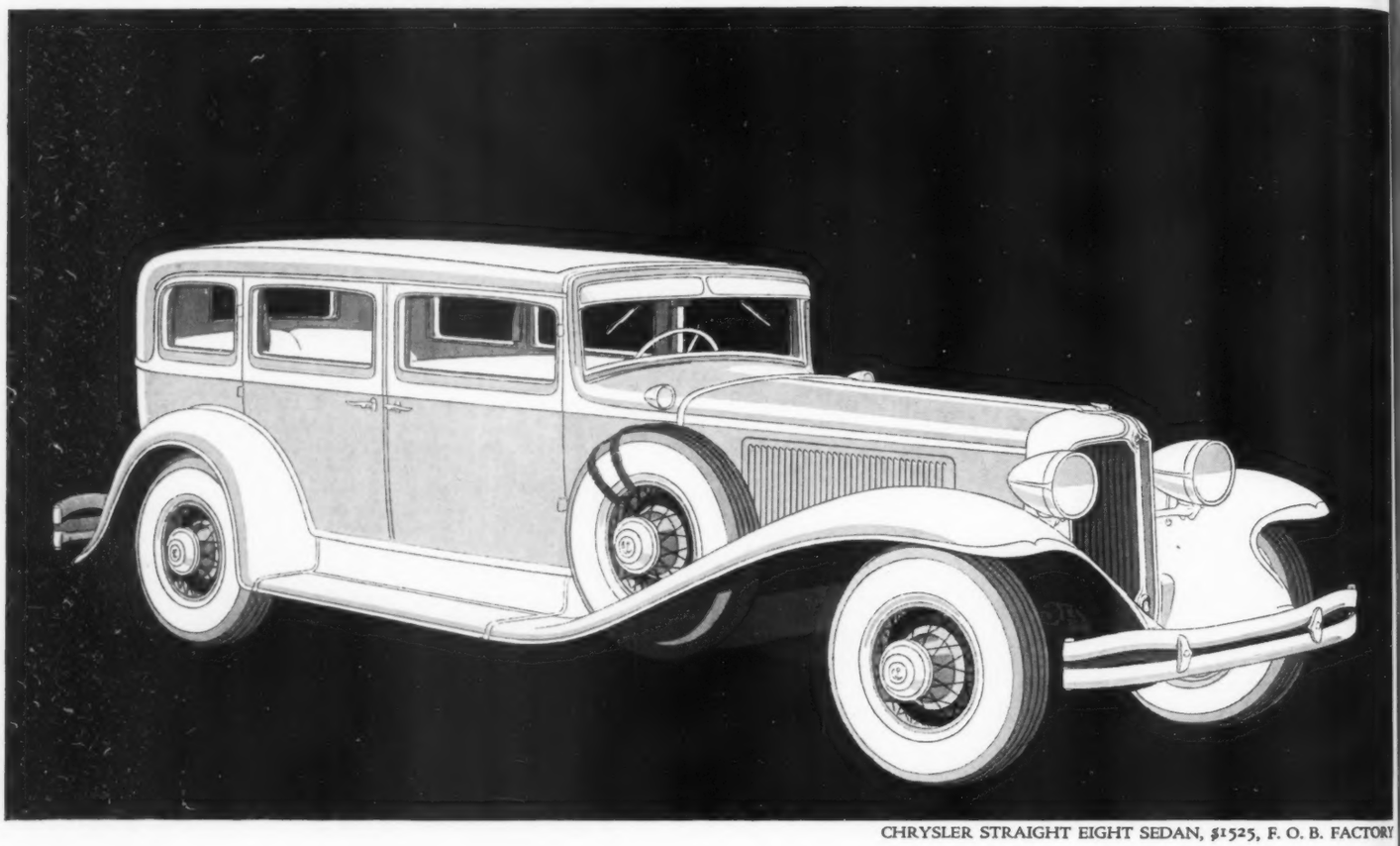
THERE ARE THREE VOGUES

AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue
Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue

CHRYSLER
STRAIGHT EIGHTS



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Chrysler Eight and Chrysler Imperial Eight closed cars are factory-wired for immediate installation of Transitone, the pioneer automobile radio. Other models will be equipped on order.

THE New Chrysler Straight Eights demonstrate anew the unerring way that Chrysler has of making motor cars especially appealing to women.

The smart motorists of America are practically unanimous in admiring the low, sweeping symmetry of these new Eights—everywhere acknowledged to be the fashion-plates of the motor car world.

These new Chrysler Eights are extremely low, yet have ample head-room. Their low center of gravity enhances their beauty and smartness, and also assures the greater safety inherent in this design.

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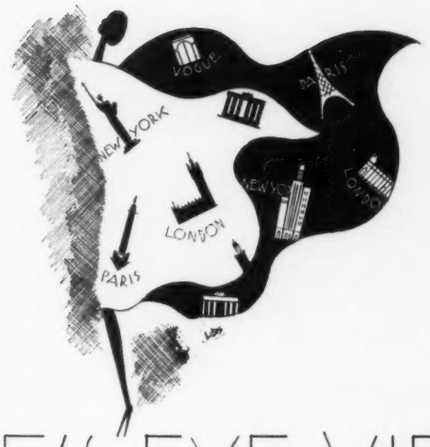
They enjoy, too, the unique advantages of the Chrysler 4-speed transmission and quick, quiet gear shift—with the driving pleasure of *dual high* gears — one for sprints in traffic or for climbing hills, and the other for gliding swiftly over the open road.

These new Eights are far advanced with their all steel bodies and safe-and-sure weatherproof internal *hydraulic* brakes—and they are likewise notable for their exceptional gasoline and oil economy.

Most appealing and surprising of all are the moderate prices—constituting value that challenges all comparisons.



VOGUE'S EYE VIEW OF THE MODE

ARE we going back to the frou-frou of petticoats or are we going to do away with slips and foundations completely and carry the modern nudity of the beach into the evening and let our bare legs frankly show through our long filmy evening gowns? Since the first days of the Paris Collections, this question has been discussed at every dinner-table in Paris and Biarritz. For Madame Vionnet is deliberately presenting her autumn evening gowns without foundations of any kind, and her mannequins float through the salons like long-limbed Dianas of the Chase, with none of the usual lingerie, the line of their little jersey maillots and their beautiful sunburned legs showing through.

"Never," shriek some. "No lady would ever do it." "Perhaps," say others. "I couldn't, of course, but you would look too divine." "Why not?" say the bachelors. "No," growl a bass chorus of husbands. "After all," reflect the majority, "the Empress Josephine strolled in her gardens in transparent muslins, admired and unashamed. Every one has seen our legs already on the summer sands. They are as familiar to the world as our arms. If we show them blatantly in the afternoon on the beach, why this sudden shrinking about showing them a few hours later in the ballroom? Edwardian petticoats are fun, but they are not our natural habitat. It is indubitably true that, whereas we used to scurry for a slip when some one told us that we 'showed through,' we haven't been scurrying quite so fast in the last few years. And it is undeniable that these models were never designed to be naughty. They have a kind of simple eternal beauty that wipes out any suggestion of vulgarity."

Every novelty is a bit of a shock. Every important mode has come in with a little gasp. And though this one has not as yet been accepted, still no thumbs have been conspicuously turned down. In fact, the Biarritz dinner-tables on the whole are timidly *for* it. Vogue makes no prophecies as to to-morrow. For once, Vogue sits on the metaphorical fence. The new mode is waiting for its Empress Josephine. The future is up to you.

VON HORN

Mrs. Harvey Dow Gibson

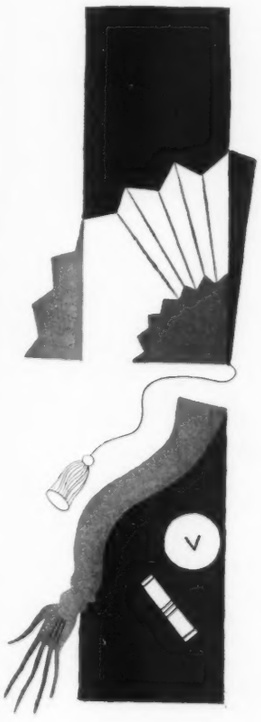
Mrs. Gibson, who was Mrs. Whitney Bourne, is known for her great chic and her magnetic charm. She has returned to the city after spending the summer at "Land's End," her place at Locust Valley, Long Island. Mrs. Gibson's young daughter, Miss Helen Whitney Bourne, who is attending the Foxcroft School in Virginia, will be a débutante in two years

This New York Winter...

by Elisabeth Cobb

THE first autumn days come in, and at once the tempo of the town begins to quicken: Fifth Avenue, shaking off its summer lassitude, is accentuated with charming, if avid, faces under charming, because fresh, hats; while slim shoulders dangling their new furs move with an extra dash to keep pace with this city, their rhythm hammered out by the riveters at work on the new Waldorf, climbing to join the goodly company of spires. Up and down the side streets, the little smart restaurants put the last touch to their new decorations, and the smart shops are in new bloom; everybody is planning a party or going to one, and over west through the hazy brilliance of Broadway flash the names of the new shows, and the new tunes tickle the ears of the crowds that are eager again. The season has started. It's a grand time.

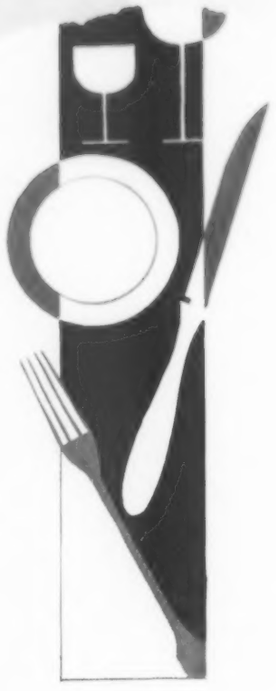
The parties come first, because giving them or going to them is the very best way in the world to make you forget that you were ever seriously interested in your sunburn and your beach bath and to snap you into your stride. Giving them is a fearful and wonderful responsibility, going to them an arduous profession, and crabbing about them, after having gone, an in-or-outdoor catch-as-catch-can sport unaffected by the ages and continuing always as everybody's favourite.



In New York, the big balls are nearly always for the débutantes, but, this year, there will not be quite so many enormous crushes, because many of the prominent débutantes have come out during the summer and autumn either at Newport or on Long Island. The explanation for this is that the young people have grown tired of being packed three thousand or so strong into the big hotel ballrooms. At the débuts held in the country, they can have their own crowd only and a much gayer time. After all, if you hire a ballroom, you have to fill it, and it is irritating to have four or five hundred active and agile dancers perpetually getting between you and your best boy friend. So the country "come-out" is the smart thing, as there are so few houses left in New York itself that are big enough for even a "small" dance.

There is a certain quality to these country parties that is essentially the property of débutantes, the prettiest, freshest, newest things in any year of society. At the Baker party, this autumn, they were all in white, or near-white; and the exquisite decoration of the grounds, with every tree become magic with lanterns, seemed the setting for a ballet of star-lit dancers.

After Harvard and Yale and the other monasteries have taken the young men away from the country, however, there will be plenty of big and bigger parties given in town at the smart hotels. Among these, one must first mention the new



Pierre's, where coming-out parties will be given. [illegible] charm and éclat that were a part of the famous old Pierre Park Avenue. And one must never forget the Ritz-Carlton, where hundreds of lovely young things have received with [illegible] at the top of the curving stairs and had supper in the oval room. Then, there is Sherry's, famous for years.

But, although given along classic lines, the débutante parties of this year will have progressed from the days when a coming-out party meant only certain definite things like white tulle, white gloves, and champagne. Although the tendency is towards casualness, the bars will more than ever be up against "crashing." Supper will be simple—a matter of scrambled eggs and sausages; the old elaborate suppers-in-aspic are as dead as *thés dansants*. As for the ever-growing stag-line problem, there is talk of introducing the Boston usher system (in which a number of young men are invited to be "ushers" and bring the guests up to speak to their hostess and later to see that every girl has a good time) and even of reviving cotillions, although neither is as yet an actuality.

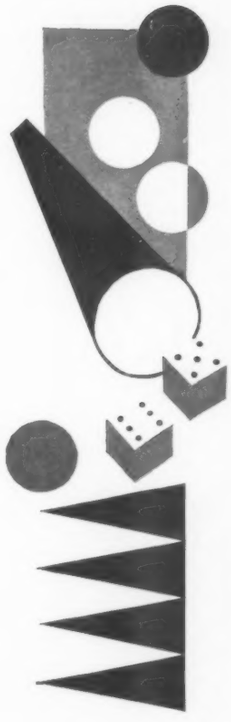
Of course, the débutantes don't have all the parties. Elsa Maxwell, for instance, can always stage one. Miss Maxwell is expected here in November, her plans a deep secret, though nobody has the slightest doubt but that she will show us a thing or two.

These older parties are genuinely sophisticated to suit a society whose sophistication is a matter of enthusiasm instead

The decorations are invariably much grander than [illegible] to be thought necessary in a day when smilax was a staple. Rooms are converted into gardens, into beaches, into [illegible] into whatever fantastic idea seems amusing; and more often Mrs. Burden's and Mrs. Littell's Junior League Par[illegible]reau at Saks-Fifth Avenue accomplishes the metamorph[illegible] making an enchanted palace with cloth of gold table-[illegible]s out of an ordinary hotel ballroom. These sophisticate[illegible]ve discovered the importance of plenty of tables near the da[illegible]oor, where parties of friends can meet at the end of a da[illegible] instead of wandering about with a restless partner. People [illegible]n't afraid not to be conventional, to-day, and every one tr[illegible] to give a more diverting party than that given by her neighbour.

Broadway revives from its summer lethargy with the openings of the plays, and there, in the crowded lobbies, one finds that the people who seemed so tired last spring are perfectly delightfully gay once more. The openings of some plays, every season, are events to which "everybody" goes, and there, in these very smart first-night audiences, fashionable gossip of the season is first whispered and the new fashions first revealed.

Ethel Barrymore's new play, "Scarlet Sister Mary," will surely be one of these, for the sake of the young princess of our American Royal family, Miss Ethel Barrymore Colt, who makes her début with her renowned mother that night.



Then, "Smiles," with Marilyn Miller and the Astaires, too (rumour has it there will be some dancing in this), ought to make a big evening. Not only will it have these three of our brightest young people, but the book was written by Louis Bromfield, who has written practically every kind of everything, all of it good. So will Maxwell Anderson's "Elizabeth the Queen," with Lynn Fontaine and Alfred Lunt, and William Bolitho's posthumous play, "Overture 1920," staged by Marc Connelly.

There are such a lot of them. There is "A Farewell to Arms," by Ernest Hemingway; and that divine madman, Joe Cook, in "Fine and Dandy," written by yet another divine madman, Donald Ogden Stewart, with music and lyrics by Kay Swift and Paul James, who did so nicely by us in the first "Little Show." There will be Libby Holman, Fred Allen, Clifton Webb, those engaging act-ups of that same Little Show, back again in "About Town;" and George Kaufman's new play "Once in a Lifetime," and the arrival of Mary Wigman, the famous dancer from Berlin. She was the rage of Germany last summer and has her own school of dancing.

As soon as the plays get going, the dancing places revive, too. And the greatest of these is Pierre's roof-garden, which will be, with the beloved Embassy, a night club without hyphenation, a club to which it will be important and conceivably difficult to belong. Down-stairs in the new Pierre's, the great ballroom will be the "deb's" delight, but up-stairs, well, hark you to this! You will enter the garden from a lobby on the floor below and, going up wide black (Continued on page 96)

THE INFORMAL DRESS FOR EVENING

• One of the newest versions of the informal evening mode is the dress from Patou shown on this page. It has a delicately beaded white georgette tunic over an ankle-length white satin skirt and is worn with a dark brown velvet draped beret. This is a type of costume that is becoming increasingly important for restaurant and theatre wear and for informal dining at any time; from Hattie Carnegie. Jewels from Cartier; chair from Robert Locher

• Soft white crêpe satin is used with great simplicity and with the new soft fulness in the evening dress by Jean Patou illustrated on the opposite page. The ruffled front peplum, which is a notable feature, flares over a straight gathered skirt. Two large red roses, placed on the draped girdle at the waist-line, give an effective colour accent; Altman

PATOU—HATTIE CARNEGIE

STEICHEN

STEICHEN PATOU-ALTMAN

THE GATHERED PEPLUM FOR EVENING

STEICHEN

VIONNET—BERGDORF GOODMAN

THE STRAIGHT-HANGING FLARE

Snowy ermine forms its high-waisted bodice. Rich Burgundy-red velvet develops the circular skirt that flares beautifully to a scalloped hem that just escapes the floor. Thus Vionnet achieves the newest evening coat silhouette of the season. The melon-shaped sleeves, an important new-old feature, accent the wrapped slimness of the waist; from Bergdorf Goodman; jewels from Cartier

STEICHEN

TWO VIONNET MODELS FROM BERGDORF GOODMAN

Black and white—that tremendously chic combination for evening—is seen in this Vionnet gown of heavy black velvet deeply banded with white ermine. The silhouette extends in an unbroken line to the floor, interesting diagonal seaming proves very effective, and the V shape of the décolletage in front extends into an unusually deep point in back; from Bergdorf Goodman; jewels from Cartier

All evidence above to the contrary, this beautiful Vionnet gown hangs as straight as a column when not in motion. To prove how gracefully it breaks into a flare at the slightest breeze, Mr. Steichen has used an electric fan—with the striking result above. The skirt is of lustrous white panne velvet, and the bodice, with its V neck-line, of crêpe elizabeth; from Bergdorf Goodman; jewels from Cartier

STEICHEN

CHANEL—BEST

PETTICOAT AND PANELS

Soft pink net is Chanel's medium for her newest silhouette. It's an amusing silhouette—half-Victorian, half-modern. The bodice extends in a stitched and flounced petticoat that reaches to the ankles, and long panels are added at the sides and back to accent the straight front and flaring back of the model; from Best; jewels from Van Cleef and Arpels

THE 1930 FASHION GAME OF TWENTY QUESTIONS

The Answers Give the Key to a Well-Chosen Wardrobe to Wear Through the Autumn and Winter

SHALL I Buy a Suit or a Coat and Dresses to Wear Under it?: If your wardrobe already contains a fur coat, by all means buy a costume suit, for nothing is so essentially of this season. But the term "suit" means something quite different from what it has in the past—something more youthful, more striking as to colour combination, more defined as to silhouette. Frequently, it means a frock and a jacket—like Vionnet's black tailored cloth dress with a bright green jacket trimmed with black Persian lamb, which is illustrated on page 51. Sleek all-black suits with fur-trimmed, finger-tip length jackets are extremely chic. But there are suits, too, with jackets, skirts, and blouses. The blouses are of crêpe or satin, and the newest of all are trimmed with "underwear lace." Two of the new suits are illustrated on pages 46 and 47.

But suppose you haven't a fur coat. Get one, if you can possibly afford it. If you can't, get a separate coat anyway. A separate winter coat is as essential to the wardrobe as salt to the diet. The smartest model of the season is the Vionnet coat illustrated on page 50, for it has all the new features of a very new mode. It is trimmed with flat fur, as are most of the new coats. Its length is right—covering the dress. Its lines are right—fitted, buttoned at the side, belted at the waist. Its colour is right—and here is an important point, for the newest coats *are* in colour, rather than in black, although black is still the most popular. This one is in brown, very dark, but it might be in dark green or even in deep red. This is the year to be daring in the choice of colour for your coat.

With some ingenuity, a coloured coat may be just as economical as a black one. With a brown coat, you may wear a pale yellow dress (one of the newest of new notes)—and look as though you had just stepped out of the Colony Restaurant. Or you may wear a brown dress or a green one, a red dress or one in Patou's new astrakhan-beige, which is a pinkish beige in tone.

Another type of coat, this time in black, is Chanel's model illustrating the chic of black wool banded with Persian lamb. This is made with a deep cape collar and a belted waist-line. A third type, much more generally worn, has a scarf collar of fur so pliable that it will tie or drape in innumerable ways. Black coats are smartest with a black-and-white dress, a red one, or one in a vivid contrasting colour, and the knotted scarf of the dress is apt to show at the neck-line.

2. How Important Is the Short Fur Coat?: This is the newest note in furs. Last year, short fur coats were a "high" fashion; this year, they (Continued on page 108)

Chanel's lovely evening dress, "19," shown below, is a sophisticated, but youthful version of the frock of white tulle. The sunburst stitching and the very original scarf are two of Chanel's characteristics this season, and the slim silhouette, fitted to the knees and flared below, is important; from Frances Clyne. Bracelet by Ostertag; posed by Miss Tanja Ramm

HOYNINGEN-HUENÉ, PARIS

CHANEL—FRANCES CLYNE

GOUPY—BERGDORF GOODMAN

• This costume suit, designed by Goupy, is of black tweed—one of the very smartest fabrics for suits and coats. It has three claims to fashion significance: the combination of black and dead-white—still in the fashion spot-light—, the fitted jacket lined with ermine, and the dead-white, lace-trimmed georgette blouse. A tiny broadcloth felt tricorne completes this sophisticated town costume

THE EXTREMES OF

FORMALITY AND INFORMALITY IN TWEED

TWO MOLYNEUX COSTUMES FROM BERGDORF GOODMAN

• It is the extreme suppleness and sheerness of the fabric that made it possible for Molyneux to create this beautiful dress of blue-grey sheer tweed, with deftly shirred bands forming the skirt. The separate cape scarf in wool to match is the newest substitute for a jacket. Here, it is bordered with soft grey fox

• Another smart costume of tweed is this ensemble, from Molyneux, with a seven-eighths length coat. The fabric is in a soft grège tone, and two pattern weaves are used. The coat has wide, notched revers and cuffs of beaver, and the skirt has a deep hip yoke. A blouse of natural jersey completes this town costume

VIONNET USES A GREAT DEAL OF FUR

VIONNET—GUNTHER

VIONNET—BEST

• The beautiful and luxurious coat for afternoon wear that is illustrated on the opposite page is a striking example of Vionnet's ability to handle the coat in which fur and fabric vie for first honours. Skilful and intricate cut contributes to the striking contrast of black velours de laine and white ermine. The collar is particularly notable; Gunther

• Beaver-brown velveteen is the fabric of which Vionnet has fashioned the unusual coat for formal daytime wear that is shown on this page. It is outstanding because of its complete disregard of fur—remarkable in such a season as this one—and also because of the soft drapery and the interesting neck-line, almost more like a dress than a coat; Best

AND VIONNET DISPENSES WITH FUR ALTOGETHER

• Vionnet sponsors dark, rich colours worn over pale crêpe dresses. This dark brown wool coat is trimmed with dark brown otter, a smart revival. The dress worn with it is of pale ochre-yellow crêpe marocain and has an interesting scarf neck-line; Bergdorf Goodman

• A rich blackish brown velveteen makes a beautifully flared, untrimmed coat, smartly wrapped and belted. The soft dusty-pink crêpe marocain dress has a typical Vionnet neck; Hattie Carnegie

• In this cleverly cut jersey suit, with its fitted, buttoned jacket and full, circular skirt, Vionnet uses warm brown for the jacket and the skirt of the dress and soft rose-pink for the bodice; from Bergdorf Goodman

DARK BROWN IN CONTRAST

TO SOFT, LIGHT SHADES

VIONNET—BERGDORF GOODMAN • VIONNET—HATTIE CARNEGIE • VIONNET—BERGDORF GOODMAN

VIONNET—BERGDORF GOODMAN • VIONNET—HATTIE CARNEGIE • VIONNET—MARGUERITE BACH

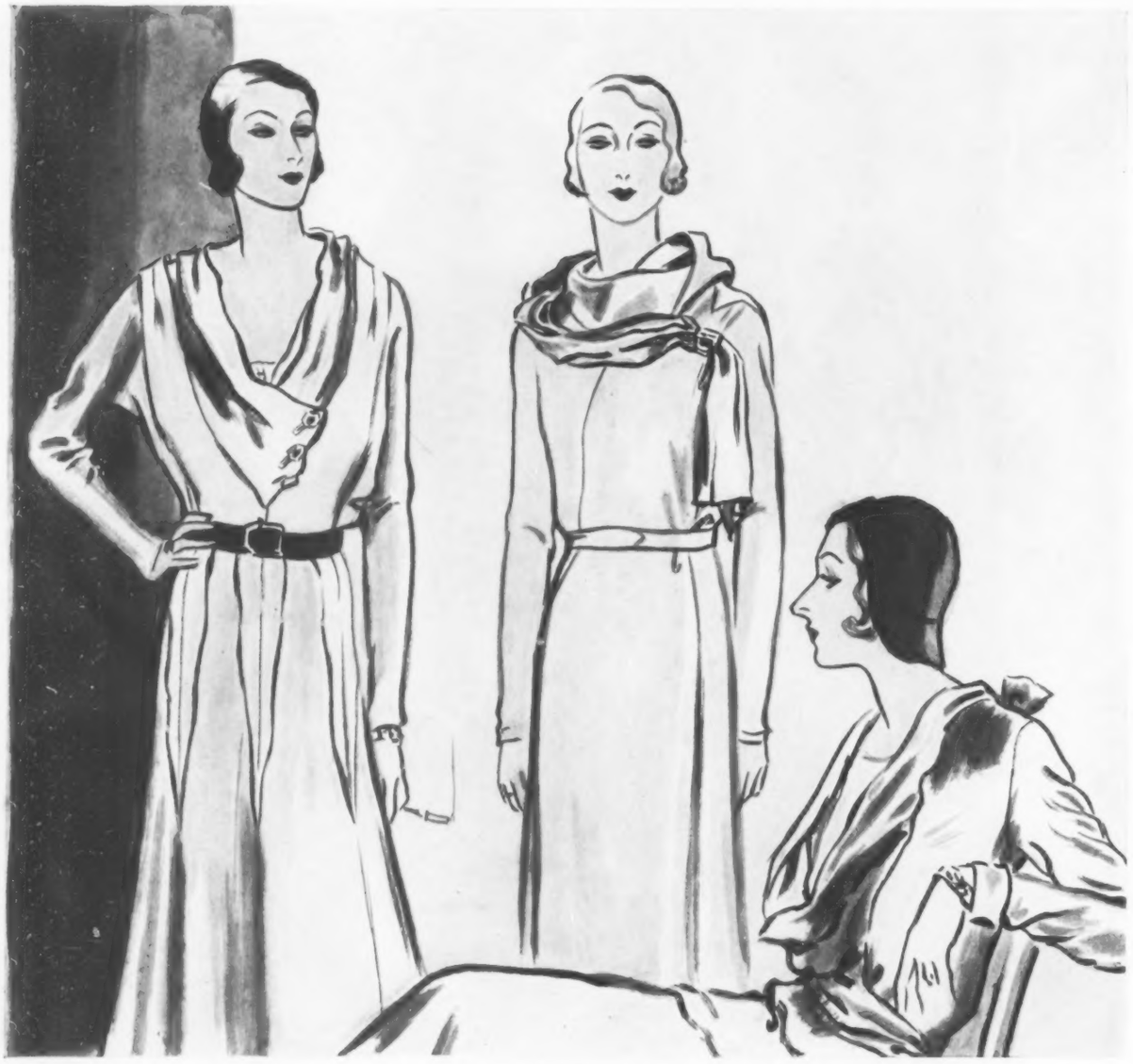
BLACK IS COMBINED

WITH BRILLIANT COLOUR

• Vionnet has never used velveteen more cleverly than in this black coat-dress. The body is snugly wrapped and belted, with a circular skirt subtly flared from the hips. The draped blouse, in brilliant cardinal-red, shows at the neck-line and wrists; Bergdorf Goodman

• The costume suit reaches the height of its chic in this combination of brilliant green and black. A green wool dress is worn under a black velveteen jacket trimmed with Persian lamb; Hattie Carnegie

• The foregoing colour scheme is reversed with this black wool dress and jacket of green wool. The Persian lamb collar of the dress is pulled out over the coat, which has wide fur cuffs; from Marguerite Bach



AUGUSTABERNARD—BENDEL • AUGUSTABERNARD • AUGUSTABERNARD—VERBEN

INDIVIDUALITY LIES IN DRAPED COLLARS

• What every woman wants above all else in her winter wardrobe is a dress that is easy to wear under a heavy coat, yet sufficiently distinguished in itself when the coat is off. All three of the Augustabernard dresses shown above accomplish this by means of ingenious collar effects, kimono or raglan shoulder cuts, and very simple lines. The dress at the extreme left, "34 bis," of pale beige crêpe, has a clever gilet collar and interesting skirt treatment; from Bendel

• The dress in the centre, "130 bis," of vivid green crêpe, is unusually simple in line except for an effective scarf collar cut in one with the yoke and draped and twisted around the neck in a new way

• A draped bib collar, cut in one with the girdle and knotted at the back of the neck, is Augustabernard's subtle method of giving character to the dress, "110," shown on the seated figure. Heavy dull crêpe satin in a pale shade of beige is the fabric used for this very attractive model; from Verben

JEAN PATOU—KURZMAN

• Patou has given his coat-dress, "Petite Visite," a generous measure of both charm and assurance. It is made of black broadcloth, in itself an exceedingly smart note, and the double, one-sided tunic gives an excellent line. The coat-dress and the short fur jacket are both outstandingly chic this year, and, when worn together, they make a perfect daytime ensemble for the winter months; from Kurzman

BIARRITZ

AS SEEN BY HIM

HOW is it that the popularity of Biarritz continues unabated, despite the growing competition, in recent years, of the summer seasons in the South of France, Venice, and Saint Moritz? The answer is—because it has so much to offer; because it is like a big grab-bag, with a prize for every one.

It has all the attributes of a perfect *plage*—ocean bathing, a wonderful new salt pool by the sea, casinos, nightclubs, and all the rest of it, and, in addition, the perquisites of a big city. It is another Paris, with the sea in place of the Seine, and a golf course substituted for the Bois de Boulogne. For what does Paris offer that Biarritz can not replace? The shops? They are all here —and very fine they are, too. The dressmakers show their new collections in Biarritz almost as soon as they do in Paris, so the woman in Biarritz can enjoy an uninterrupted summer holiday and reenter Paris looking as chic as though she had been back in town a month. Patou always makes much of his collection at Biarritz, for he lives there in summer, is one of the chief supporters of the Canot Club, and goes in for fast motor-boating, which is the thing he likes best. In his latest collection, the jackets of the six yachting ensembles he showed could be ordered only by women who were members of the Canot Club and, therefore, had the right to wear the Club buttons.

The Princess Chalikoff is in charge of Chanel's place in Biarritz, and her rooms are as crowded, in the late afternoon, as the Bar Basque. Then, there is Molyneux's collection, to be seen on the first floor of the building

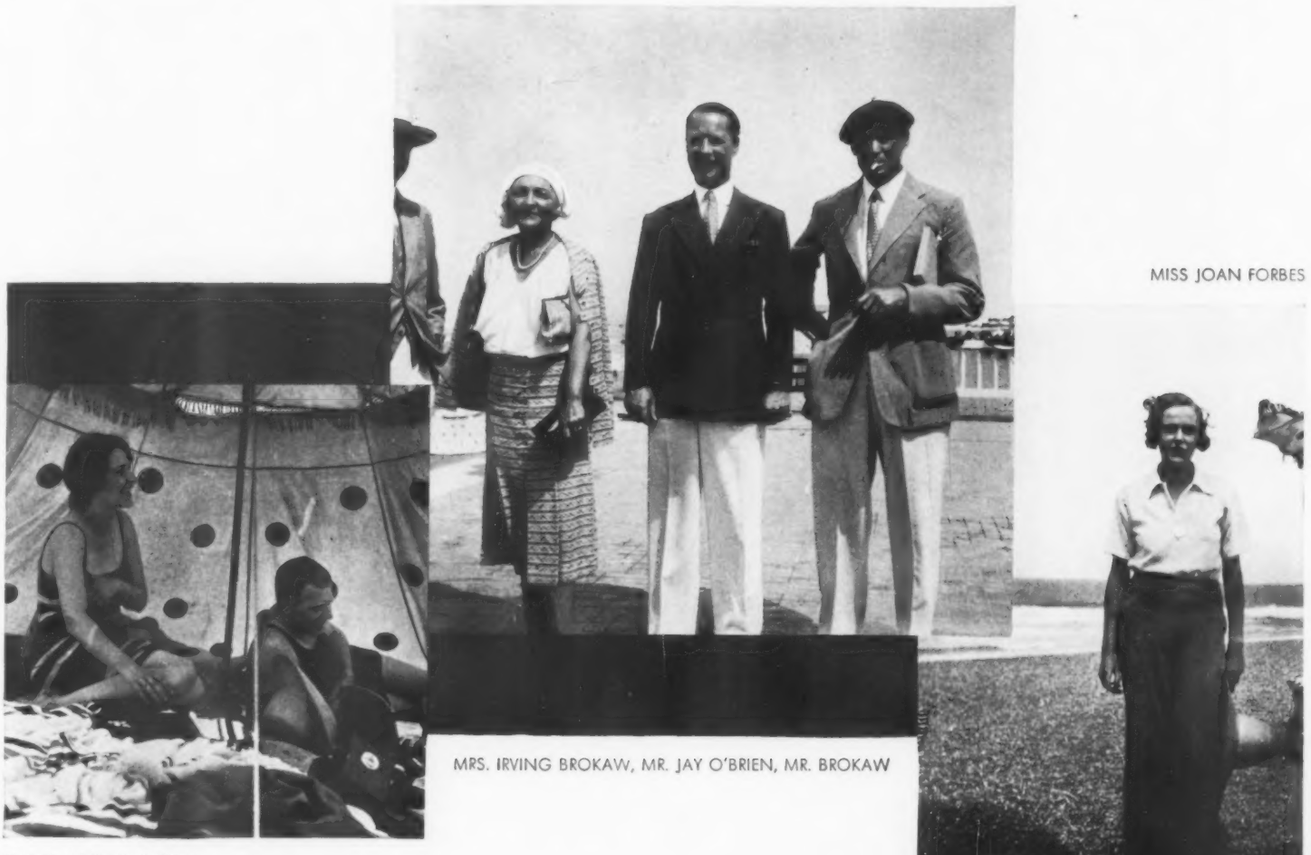
JOHN McMULLIN

MISS ALVA SARGEANT

THE MARQUISE DE JAUCOURT

MISS BARBARA HUTTON AND THE MARQUIS DE SAN LUIS

LADY FITZHERBERT



MISS JOAN FORBES

MRS. IRVING BROKAW, MR. JAY O'BRIEN, MR. BROKAW

THE PRINCESS ILYINSKY

that he has made into charming apartments. These are always occupied by well-known people who do not want to go to the trouble of taking a villa for the season, but who want to be at home instead of in a hotel. Nothing of the kind has been better done. All the small, as well as the big, apartments are in perfect taste and comfort, with a bath to every bedroom and a room for a woman's own maid in each. Among others, Madame de Gainza had one of these apartments this year, and, incidentally, she was the envy of all Biarritz, for she had brought her own masseur and also Madame Ott from Paris, for her own private use (Madame Ott, the new face specialist, was mentioned in the pages of Vogue in the early spring).

Vionnet has wonderful showrooms overlooking the sea. Then, there are Lanvin and Hermès and, now, Augustabernard, who, for the first time, has come to Biarritz and hung out her sign in large blue lights over the little square opposite the Bar Basque. Madame Muñoz, who spends the season in Biarritz with her father-in-law, the Spanish Ambassador to Rome, is the first to have all the new Augustabernard models and is the centre of all eyes wherever she appears.

To prove that Biarritz has become the "little Paris" of the world of dressmakers and fashions, Reboux has now hung her sign out (Continued on page 86)

MR. ARTHUR HILL VINCENT AND MRS. SIDNEY ALLEN

A MODEL BEDROOM IN A WALDORF ASTORIA SUITE

MATTIE EDWARDS HEWITT

THE LIVING-ROOM OF ONE OF THE EIGHTEENTH-CENTURY SUITES

MATTIE EDWARDS HEWITT

ANOTHER VIEW OF THE LIVING-ROOM IN THE MODEL EIGHTEENTH-CENTURY SUITE

THE NEW WALDORF ASTORIA

PERSONALITY and a new concept of service endeared the old Waldorf Astoria to two generations and kept it abreast of the times long after its gilded luxury was dated as irrevocably fin de siècle. When the new Waldorf Astoria opens its doors at Park Avenue and Fiftieth Street, a year from this month, it will provide new interpretations of the qualities that made its predecessor a legend in the annals of hotel management. Sert is doing the décor for the dining-room; Jansen of Paris is designing Peacock Alley; and its private suites, a reproduction of one of which is shown here as it will be in the as yet non-existent hotel, are being done by Mrs. Charles H. Sabin. In order to avoid the stereotyped effect of rooms assembled from blue-prints, Mrs. Sabin has set up these rooms in any empty loft building and experimented with decorative schemes. When satisfactory effects are achieved, they are voted as models to be reproduced faithfully.

THE ENTRANCE-HALL OF THE SAME SUITE

A TRUE ARTIST CREATES WITH ANY MATERIAL

FOR THE HOSTESS

HOW THE ÉLITE ENJOYED

THE PARTY BEFORE THE PARTY

ONE MAY LOOK BUT NOT TOUCH

SOME sixty years ago, people were both simpler and more elaborate than they are to-day; they took more pains to produce effects, but they made no secret of the pains they took. Preparing for a party was as much fun, and almost as much of a party, as the real event. This idea is illustrated here.

Among the great houses in New York at that time was one in the kitchen of which reigned an unusually good French cook. Chefs were rarer then than now, and this one was not only admired as an artist, but beloved as a character. Epicures reverenced his ability, while the household children adored him for his good humour and the sugared treats he provided for them on birthdays and such occasions. But the young grown-ups of the family were equally his friends, for it had become a custom—how, the writer of this article does not know—that whenever a ball, or smaller dance, was to be given, a dinner-party of the smartest kind should precede it.

The owner of the establishment where Binard was employed happened to be a widower. His eldest daughter kept house for him, and his other daughters and his sons, married and unmarried, made quite a company in themselves. To these were added the choicest spirits of their acquaintance, and the whole purpose of the entertainment was to go down-stairs after dinner to a large and spotless kitchen and watch Binard (equally large and spotless) prepare the great set pieces for the next night's buffet supper.

Enormous dishes of cold salmon, covered with delicately outlined mayonnaise scales; cold joints, jellied and pantaletted; whole turkeys, stuffed, in smooth white betruffled jackets, formed the more solid part of the refreshment, while, for "sweetness and light," there were spun sugar nests that were to contain ice-cream hens of varied hues; Gateaux Saint Honoré—those almost celestial ramparts of pastry, filled with delight and crowned with candied fruit of a freshness hardly to be attained to-day; and, more to be remarked than all, nougat deer, feeding upon the miniature cherries that hung from candy trees!

How Binard's created works of art pleased the eye on the first occasion, and gratified the palate on the second, few may be able to tell to-day. But the recipes that he handed down to the ladies of that household are still preserved, and some of them we have the privilege of putting before our readers.

Scalloped Oysters: The oysters are first parboiled, and the liquor drained from them. A sauce is made of the liquor, equal parts of flour and butter mixed very smooth, pepper and salt, and cream, if

possible. While the sauce is cooking, the oysters are dried in a towel (they must be as dry as possible). When the sauce is thoroughly cooked, the oysters are stirred into the sauce—not the sauce over the oysters. The preparation is then put into a baking dish, a little piece of butter placed on top, and the whole baked until not too dry. Scalloped oysters should be served very hot.

Potato Puff: This delicious potato dish is made with two cupfuls of hot or cold mashed potatoes, three tablespoonfuls of cream, two eggs, and one tablespoonful of butter. If the potatoes are cold, they may be put into a frying-pan, and the cream, butter, and yolks of eggs mixed into them until they are very light. The beaten whites of the eggs are added, and the puff is dropped in spoonfuls on a greased pan and browned in the oven.

Club Tomatoes: As many tomatoes as one desires are cut in halves, laid in a baking pan with strips of bacon on every half, and baked in an oven. When the bacon is brown, it should be removed, and the tomatoes are permitted to continue cooking until they are done. A white sauce is then made, and into it are put chopped green peppers, and the whole cooked for one-half hour. Before serving, the tomatoes are put on a dish with a piece of bacon on top of each half, and the sauce is poured over all. This dish is best when served very hot.

Cheese à la Mode: This unique cheese dish is made by taking a pint of milk, adding to it enough bread-crumbs to make it a thick paste, boiling it a little first, and, when cool, adding four tablespoonfuls of grated cheese, two eggs well beaten, a small bit of butter, a little flour of mustard, and a wine-glassful of sherry. The mixture is then put into paper boxes and baked in a quick oven or reflector.

Cheese Fritters: The whites of three eggs are beat to a stiff froth, and into this are put three ounces of American cheese that has been grated finely, a little salt and red pepper, and one-half an ounce of flour, and the whole beat lightly with a fork until well-mixed. A dessertspoonful of the mixture is then dropped, one at a (Continued on page 92)

EVE'S APPLE WAS NOTHING TO THIS

LADIES, PROUDLY I SALUTE YOU

SEEN ON THE STAGE

BY DAVID CARB

VON HOEN

The new "Billy Rose Revue" boasts the ingenious Fanny Brice, who has starred in a series of Ziegfeld "Follies." Miss Brice, with the inimitable Hal Skelly, furnishes the high spot of the production in a dramatization of "Frankie and Johnny"—that famous old barroom ballad of the gay 'Nineties, which has come to life again this year

ALTHOUGH the story is fully two decades old and has been repeated by voice and in print, here, there, and everywhere, so often that one would without doubt have difficulty in finding an adult who has not heard it at least once, it deserves for several reasons to be retold in this place now:

Professor Copeland of Harvard was reading some verses to his class in English composition. When he had finished, he asked a student his opinion of them.

"I think they're pretty good."

"Pretty good poetry," said the professor, "is like pretty good eggs."

The chief reason for exhuming the anecdote here is that, by substituting "productions in the theatre" for "poetry," Copey's line describes everything, with one exception and half of another, that the new season has brought forth. If, to reverse the old saying, a bad beginning is a good ending, the spring of 1931 ought to bring us superlative drama.

"The Second Little Show": The one exception to the unbroken line of pretty good or downright bad theatrical exhibits so far is "The Second Little Show," a most unfortunately named revue, since it invites comparison with the first "Little Show," and neither in performers, material, nor design have they anything in common. The only connection between the two is the fact that the same producers, William A. Brady, junior, and Dwight Deere Wiman, in association with Tom Weatherly, are responsible for both. But, since the critic's duty is not to inform his readers whether one production is like or unlike another, better or worse, but solely to report his reaction as it passed before him—this critic avers that "The Second Little Show" provides a delightful evening in the theatre.

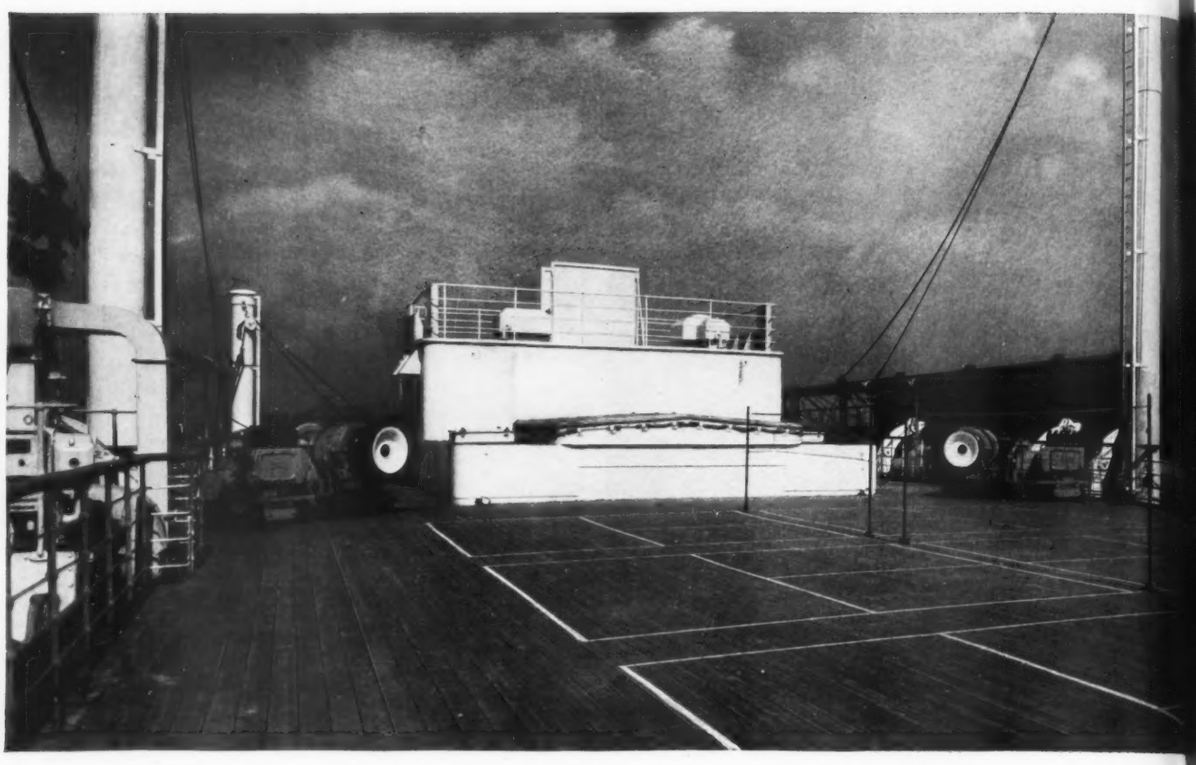
It has, of course, many faults, the chief one being that none of the women engaged in the proceedings reveals any particular talent, either in singing or acting. Helen Gray and Ruth Tester dance better than the majority of their sisters. The only other thing that can be said in favour of the female principals is that (Continued on page 100)

VON HORN

After twenty-seven years without a Barrymore début, the fifth generation of that illustrious stage family appears in the person of Ethel Barrymore Colt, who plays Seraphine in "Scarlet Sister Mary," the play in which her mother has the title rôle. Both have black-face parts—a decided departure for members of the Barrymore clan

The versatile artist George S. Kaufman tries another field and proves his ability to act. In "Once in a Lifetime," of which he is co-author with Moss Hart, he gives a satirical characterization of a successful author in Hollywood who never gets beyond the producers' reception-room

STEICHEN



SMART TRAVEL AT MODERATE COST

MATTIE EDWARDS HEWITT

A STATEROOM ABOARD THE "CARMANIA"

PROVIDING the maximum of comfort with the minimum of expense—in other words, building super-cabin ships—is one of the most significant aspects of the post-War race for merchant marine supremacy. Time was when the cabin liner was a dreary makeshift, submitted to by people of average means, if they wished to cross the Atlantic without subjecting themselves to the segregation entailed by travelling second class. Now, with the introduction of the de luxe cabin ship, the standards of which differ from those of the first-class liner only in the matter of rates and speed, the fallacious belief that the good things of life are necessarily the most costly is again disproved.

The new point of view—that there is chic in well-planned economy—is very largely due to the fact that this trend reflects an attitude towards life that is being increasingly subscribed to by intelligent people the world over, whatever happens to be the size of their incomes. The great steamship companies have been quick to sense this point of view. That, within the last three years, cabin-class tonnage has exceeded first-class is not a reflection of hard times, as some believe it to be, but a recognition of this new weighing of comparative values. There is an increasing number of people who, provided time-saving is no great object, look upon the cabin way of crossing in terms of a motor trip through the Tyrol, a Chanel evening gown, or another week in Paris. Furthermore, the additional two days, that make the difference between crossing first and cabin, is regarded (Continued on page 94)

THE SPACIOUS SPORT DECK ON BOARD THE "LAFAYETTE"

PART OF A LUXURIOUS SUITE ON THE "GEORGE WASHINGTON"

ENGLISH CHARM PERVADES THE "BRITANNIC"

MIRANDE—THURN

MIRANDE • REDFERN

• Mirande makes a straight and informal little jacket of Hudson seal, which she has called "Flip" and which is as softly tailored as though it were made of fabric. The fronts are gathered into a square shoulder yoke that is cut in one with scarf ends that tie in a large bow on the shoulder at the left

• The abbreviated length of the little bolero jacket, Mirande's "1900," is compensated for by the large, cylindrical muff that is carried with it and that is made of the same fur—black astrakhan. The lines of the jacket are very flattering, particularly the softly draped collar, which crosses at the back of the neck and forms wide, loose revers in the front of the model

• "Joli Cœur," a black galiak jacket from Redfern, is smartly cut and fitted along almost tailored lines. The becoming collar is cut in one with wide lapels that may be draped close to the neck or turned back to reveal a gaily coloured scarf and blouse. The fronts are shaped slightly upward—a cut that is very chic

THE MUFF—COMPANION OF THE SHORT FUR JACKET

THE short fur jackets—it's hard to say too much about them. Paris has made them a feature of almost every great collection, and New York has emphasized their importance with equal enthusiasm. The idea is not so new in itself—for they were a "high" fashion last year—, but the method of treatment, this year, makes them outstanding.

For one thing, they have a tendency towards greater formality—they are the creations of couturiers, as well as furriers. Last season, fur jackets confined themselves mainly to the country. Although these country jackets, made of such furs as nutria, beaver, and shaved goat and lined with novelty woollens, are as smart as ever, greater interest attaches to their more sophisticated relatives.

The great chic of the new type is evident from the models illustrated on these two pages. They are very brief—often above the belt of the frock beneath—, and the high waist-line, which is a feature of so many long coats, is stressed in almost all of them. Some hang perfectly straight, in bolero fashion, and some, like the Callot model on this page, are subtly shaped and fitted.

All of the supple, fabric-like furs are used, and it is interesting to note that they are even smarter if not too expensive: shaved lapin, galiak, astrakhan, and, after many years, Hudson seal.

The coats are accompanied by a woollen frock or skirt made especially to harmonize with them, so as to give the ensemble effect that is with us from morning to morning again. And, as if to balance her jacket, the smart woman often carries a muff of the same fur—another old-fashioned accessory that stamps her costume as being of 1931.

• The decided chic of Callot's reddish brown astrakhan jacket, "L'Ami de Cœur," left below, depends not only upon the cut of the collar, shoulders, and sleeves, but upon the way in which the triangular fronts are crossed and firmly fastened at the neck and waist. With it is carried a small muff

• Lanvin uses the rejuvenated Hudson seal with excellent effect in "Premiers Froids," a box-jacket designed for town. The soft, deep collar can be draped down close to the neck, and the sleeves, with their irregular cut between elbow and wrist, are a notable illustration of the sleeve interest so important this year

CALLOT • LANVIN

HATTIE CARNEGIE STEICHEN

• Hattie Carnegie—who has long been recognized as one of the foremost American designers—gives to this brown velveteen costume a distinctive line characteristic of her house. Blue fox, which is an extremely smart combination with brown velveteen, forms the large standing collar and is so placed on the long coat as to suggest a short jacket. The coat wraps in a diagonal line that is extremely effective. A tunic blouse of pompadour brocade with a small design is worn with a skirt of velveteen—the whole forming a costume of more formality than we have seen for many seasons

THE UNSEEN LABEL

THE CONTRIBUTION OF THE AMERICAN WHOLESALE DESIGNERS

LET us take it for granted that you are an extremely well-dressed woman. In the seams of your dresses are sewed labels that bear the proud names of great French designers. But there are a few precious dresses you number among your favourites that bear no labels at all, other than that of the non-designing retail shops at which you bought them. Who designed these dresses?

You do not know. You only know that the dresses are colossally chic.

Behind the scenes of the all-star, long-run hit, "The Smart American Woman," certain shadowy figures stand among the goodly company of French designers. These wraiths are the very much alive American designers, and only to the buying public are their names veiled in mystery. Because so many of the American manufacturers play a dual rôle in the dress world—that of original designers and also reproducers of French model gowns—, they have not received the recognition by the general public that, in many cases, their genuine creative ability deserves. Vogue has for years kept an attentive eye on these native interpreters of the mode—translators, as it were, of French clothes into American ones as truly as any interpreter ever transposed French into English. Vogue has, indeed, been presenting their designs on its pages for years.

Where are they? Who are they? What do they do?

They are in New York. They have workrooms where they not only (Continued on page 102)

EDWARD L. MAYER—JAY-THORPE

STEICHEN

OMAR KIAM—SAKS-FIFTH AVENUE

• Edward L. Mayer, with his extraordinary flair for fabrics, cuts this gold-and-black brocade with great simplicity of line, creating a type that is particularly well liked by the American woman; jewels from Marcus

• Omar Kiam has developed a youthful silhouette in this black lace evening dress with a transparent hem and starched flounces forming a bustle-like back

• William Bloom not only designed this striking town costume, but also manufactured the black-and-white tweed of which the bolero jacket suit is made. A shaved white lapin fur waistcoat in double-breasted effect, with amusingly large buttons, and a cleverly shaped toque give distinction in a winter when black and white continues to be one of the foremost combinations of chic

WILLIAM BLOOM— BRUCK WEISS

STEICHEN

PATTULLO—BONWIT TELLER

• Pattullo's enthusiasm for chenille has done much to establish its fashion importance in America. On this black wool crêpe dress, varying sized bands of chenille are an effective note. The feeling of the circular skirt is repeated in the circular cape scarf. A black chenille beret and white gloves accompany this model, which has the normal waist-line indicated by a belt of the fabric, buckled with a decorative jewelled ornament

AMERICAN-BORN FASHIONS AT THEIR BEST

A. BELLER—BONWIT TELLER

• Beller advances the cause of black and white for evening in this coat that has many elements of chic. Its three-quarters length in front, extending to full length in back, the sleeves widened at the elbow, and the luxurious collar and hem banding of white fox fur are decidedly important fashion points of the advancing winter season

• Mangone shows great ingenuity in the use of flat fur on this town coat of grey cloth. Shaded grey Persian lamb forms a deep shoulder cape held at the neck by a knotted scarf of the fur. The width at the shoulder exaggerates the slim lines of the body of the coat. A turban of Persian lamb gives the whole costume a Russian character that is extremely distinguished and very much of this season

PHILIP MANGONE—WANAMAKER

STEICHEN

ACCENTS FOR A GREEN COSTUME

• A sheer plaid tweed, in green, beige, and brown, is used for this charming and distinguished soft hat and scarf—the smartest kind of accompaniment for a costume in green. The scarf has a facing of dark green crêpe de Chine; from Bergdorf Goodman. A rich, dark brown is the best colour for the other details. The gloves are six-button dark brown pull-ons; from Saks-Fifth Avenue. The two-eyelet Oxfords of very dark brown kid have a metal bow; from Vida Moore. Alligator is one of the foremost leathers for town, and it is used in dark brown for the smart bag; Hattie Carnegie

ACCENTS FOR A BROWN COSTUME

• Turquoise-blue and brown are an effective combination, and one could not do better than wear a string of turquoise as a colour accent for a brown costume. The sixty-inch necklace illustrated may be worn long or around the neck three times; Altman. Turquoises and diamonds are combined in the clip, which would give a sophisticated note to a dark brown velvet hat. The yellow-beige doeskin gloves are hand-stitched, and the very dark brown suède pumps have a laced piping of copper kid; three accessories from Bonwit Teller. Brown antelope bag with tortoise-shell handle; Mrs. Franklin, Inc.

TO COMPLETE THE COLOUR SCHEME

COLOUR—it's been years since it played such a part in our costumes. The new rich shades and subtle combinations are distinctly of 1931. And it is the harmony of colour and the colour accents that make a costume smart. All-black, all-brown, all-green, all-red belong to past days and past ideas—this year, the two-colour ensemble leads the field.

Of course, there are many smart colours for daytime. We have chosen three of the most outstanding—dark, warm brown that is almost black; deep, rich green; and the inevitable black—and have selected for each one the accessories that will change a merely wearable costume into a truly chic one.

The brown costume needs the accompaniments illustrated at the bottom of page 70. Nothing could be more effective with the new dark brown than turquoise-blue, and the simple sixty-inch strand of turquoises may be worn in a variety of ways. The colour note is repeated in a clip of turquoises and baguette diamonds. At this point, we would sound a warning that it is necessary to watch one's step with costume jewellery, so that the touch of colour does not become too forced or overdone. One or two pieces are quite sufficient to give the desired accent. In this case, a different accent might be achieved by using the new pale coral jewellery—since brown and pink are so effective a combination. The bag and shoes match the dark brown of the costume, and wide beige pull-on gloves are the best colour and style. As a matter of fact, the only glove that looks right to-day is the wide, six- or eight-button length that crushes over the cuff.

It is interesting to note the return of black and brown as a colour combination. These brown accessories would be very smart with a black suit or coat if it were trimmed with dark brown fur.

Dark green may depend on black or dark brown for its accessories. We visualize a dark green wool ensemble, with or without brown fur trimming, worn with dark brown gloves, bag, and shoes, as contrasting colour accents. An amusing completion of the costume is the softly turned hat and scarf of green, brown, and beige plaid sheer wool.

Black and white retains its high position in fashion. Schiaparelli has designed a dead-white bead necklace that is worn like a flat collar on a black dress. A scarf of soft black and white caracal is a clever finishing touch on a black wool coat-dress or a black furless suit or coat. And—whenever your costume has a white note—white gloves are the smartest. Black shoes are the only choice for the black and white costume.

BLACK AND WHITE ACCESSORIES

• Schiaparelli designed this two-strand white necklace of dull, flat, button-like beads; from Mrs. Franklin, Inc. The new high-cut pump, in black patent leather, has a flat oval jet buckle; Vida Moore. White, eight-button length suède gloves are very smart, fastened with one pearl button; from Saks-Fifth Avenue. With a black broadcloth coat, no accessory could be more effective than a black and white shaved lamb fur scarf. The black antelope bag with baguette-cut mirrors is of exactly the right size for an afternoon costume. The fur scarf and the hand-bag are both from Bergdorf Goodman

ALTMAN • ALTMAN

RUSSEKS • WANAMAKER

RUSSEKS

• Smartly correct for country week-ends is the coat of dark brown tweed flecked in white (left), with leather belt and buttons, costing under $60; Altman

• The country suit (next to left) is of green tweed with an orange nub and has a knitted blouse in brown, beige, green, and white; under $40; Altman

• Very chic for luncheons is an ensemble of dark green velvia and lapin (centre). It includes a top-coat, skirt, scarf, and muff; under $70; Russeks

• The model next to the right is of eyelet embroidered crêpe de Chine, a smart fabric for afternoon; in russet, green, brown, black; less than $80; Wanamaker

• For formal daytime wear is the black imperata wool coat (right) with black caracal; at less than $115; from Russeks

COMING OUT ON A LIMITED INCOME

TO talk of economies to a débutante is to preach the beauty of silence to a waterfall. There are so many dazzling frocks in the shops, so many necklaces that sparkle, so many fresh, creamy gardenias, wrapped in waxed paper—all waiting to be bought—, and she wants them all, the débutante! She is like a spangled puff of thistledown, darting about and shining in the beams of the city arc-lights.

But, if a line of economy must be drawn, there are certain places in her wardrobe where it is easiest, or at least least painful, to draw it. The evening coat is one. Although four evening dresses are the very minimum that she can get along with (six are better), the wrap she wears over them plays only the part of the tissue-paper wrapped around her flowers. It need not be very grand or very expensive, only charming and becoming. Velvet wraps, simple brocade ones, and coats of lapin —"bunny"—fur are appropriate for her. Her mother may concentrate her attention, in buying her own wraps, on richness of material and intricacy of cut, but, for the débutante, sumptuousness is unnecessary, since she is only seen in her coat when arriving and leaving, and what really matters is her party dress, her hair, and her thrilled smile.

• A high-waisted frock for débutante teas (extreme left) is of lamé in soft shades of rose, black, green, and silver, with detachable long sleeves. The price is less than $50; Russeks

• Nothing could be lovelier for the début than this frock of white Lyons velvet (next to left), with strass clips and buckle and a deep V back. It costs less than $100; Wanamaker

• Very flattering is the evening wrap of black velvet with a wide collar of white lapin, and it looks well with all the débutante's formal frocks. The price is under $80; Altman

• For dinner and the play, the frock of flat chiffon, below, is impeccably smart. It is in ciel-blue, white, black, green, or rose and costs less than $40; Altman

RUSSEKS WANAMAKER ALTMAN

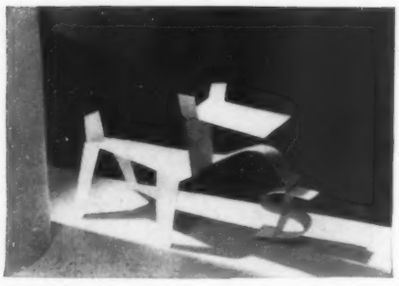
THROUGH THE DAY OF A DÉBUTANTE

Those are what the world sees. She can economize on the wrap—choosing one like the moderately priced model shown on this page—and be just as pretty and charming as though the cloth were of gold and the fur of sable.

Another field for economy is her choice of street clothes. She hardly ever needs them. Rising only in time to jump from her bath into the rather formal costume that she wears to a girl's luncheon—a "hen" party—,changing into a still more formal frock for a débutante tea, her day ends with a dinner-party, perhaps the theatre, and, always, more dancing. Her only need for street clothes is on those days when she must go at the very crack of dawn, with her sister provisional members, to the Junior League and yawn through lectures on the slums and social service. Also, she will need simple street clothes for shopping, which, like the Junior League poor, is always with her, and for going to rehearsals of débutante shows and fashion parades.

She must practise wise economy in her evening shoes. These will receive hard wear—none harder—and must be designed both for use and for ostentation. Since all evening slipper (Continued on page 88)

ALTMAN



TIPS ON THE SHOP MARKET

• by Shop-hound

Vogue's Shophound practically spends her life snooping about the shops. If you need information or advice about your own shopping, address Vogue's Shophound, 420 Lexington Avenue, New York (and please enclose a stamp)

TO open with an opening, the inauguration of Pinet's in Fifth Avenue is significant of the influx of direct French shops into New York, together with Hermès and a few other intensely chic little establishments about town. Those who have long ago succumbed to the charm of French merchandise can omit steamers and still buy the offerings of their pet shops, and those who have never seen the rue de la Paix but have only heard of it wistfully, can achieve some of its orchidaceous quality.

Pinet's new shoe shop is very grand in the new metal-marble-and-glass tradition that is growing up among smart shops. This version is particularly happy, giving one something the feeling of being in a revamped Greek temple, with the whiteness and the antiquity taken away and the loftiness and the simplicity remaining. In spite of this classic feeling, the shop manages to look very French. If all this paradoxical description is too enigmatic for you, go and look it over for yourself.

Go and look at the evening slippers, made of brocades or silk on a last that makes your foot look as that of a daughter of a hundred earls ought to look and never does —slender and high arched; the aristocratic, little pumps that cling to your heel and the sides of your foot; the walking shoes that combine all the advantages with none of the disadvantages of sensible shoes. Go and look at models designed with diabolical cunning to enhance the foot and diminish the ankle, at sumptuous and amusing and smart materials. Go and look in short, at Pinet's, and be glad it has come to New York.

• Some of the parties that are going to be given this winter are bound to be fancy dress, and what better excuse for concealing your face, whether through boredom with it or mere modesty, behind a mask? Now, there are masks and masks, some sinister, some only silly, but the very most diverting masks for those who would add to the gaiety of parties are those made by Russell Wright, a young man with a fantastic and ironic imagination. He combines in his masks caricature, extraordinary materials, and real beauty. Of those he showed me, I was particularly amused by the following: Greta Garbo, consisting of intoxicating eyelashes, pointed nose, and a great mass of pale gilt hair, made of spun glass; Herbert Hoover, a perfect rectangle, with cruelly truthful features, all in marshmallow; and Mary Pickford, eyes, cheeks, mouth, nose, and entire face a series of tinsel hearts, set with a double row of rhinestone teeth. These are more than masks; they are comments on a colourful century. You order from their maker, who lives on Beekman Place.

• No doubt, you are this moment in the throes of redecorating your apartment and wishing you could afford a quaint gilt cornice to surmount your clever window arrangement. Balm in Gilead, for you, takes the shape of Lloyd's wall-paper shop in (Continued on page 90)

DE PINNA

SHOP-SNAPS

BROGAN

BROGAN

BONWIT TELLER • SAKS-FIFTH AVENUE

FOTOGRAMS

BRUYÈRE—BONWIT TELLER

J. BILLIOQUE—BONWIT TELLER • SAKS-FIFTH AVENUE

• In the park, this child wears a green tweed coat and hat; Bonwit Teller. Her companion's tweed ensemble is in black and white; Saks-Fifth Avenue

• Dark red suède cloth with black Persian lamb sounds sophisticated, but is very charming for a small girl; L. Brogan

• A white yoke collar and cuffs trim this two-piece tête de négre knit dress for a girl of fifteen; from L. Brogan

• Bruyère puts short stitched epaulets and a scarf collar of black galiak on this girl's coat of green tweed; Bonwit Teller

• Jenny Billioque's little tweed coat and hat are in greenish-blue; Bonwit Teller. The black tweed coat has a Persian lamb collar; Saks-Fifth Avenue

• The two sisters, on the opposite page, wear coats of rust-brown tweed, brown felt hats, and gillie Oxfords; De Pinna

YOUTHFUL FASHIONS TO BE BOUGHT IN NEW YORK SHOPS

DESIGNS FOR
PRACTICAL
DRESSMAKING

S3466 5460 5463

FORMALITY

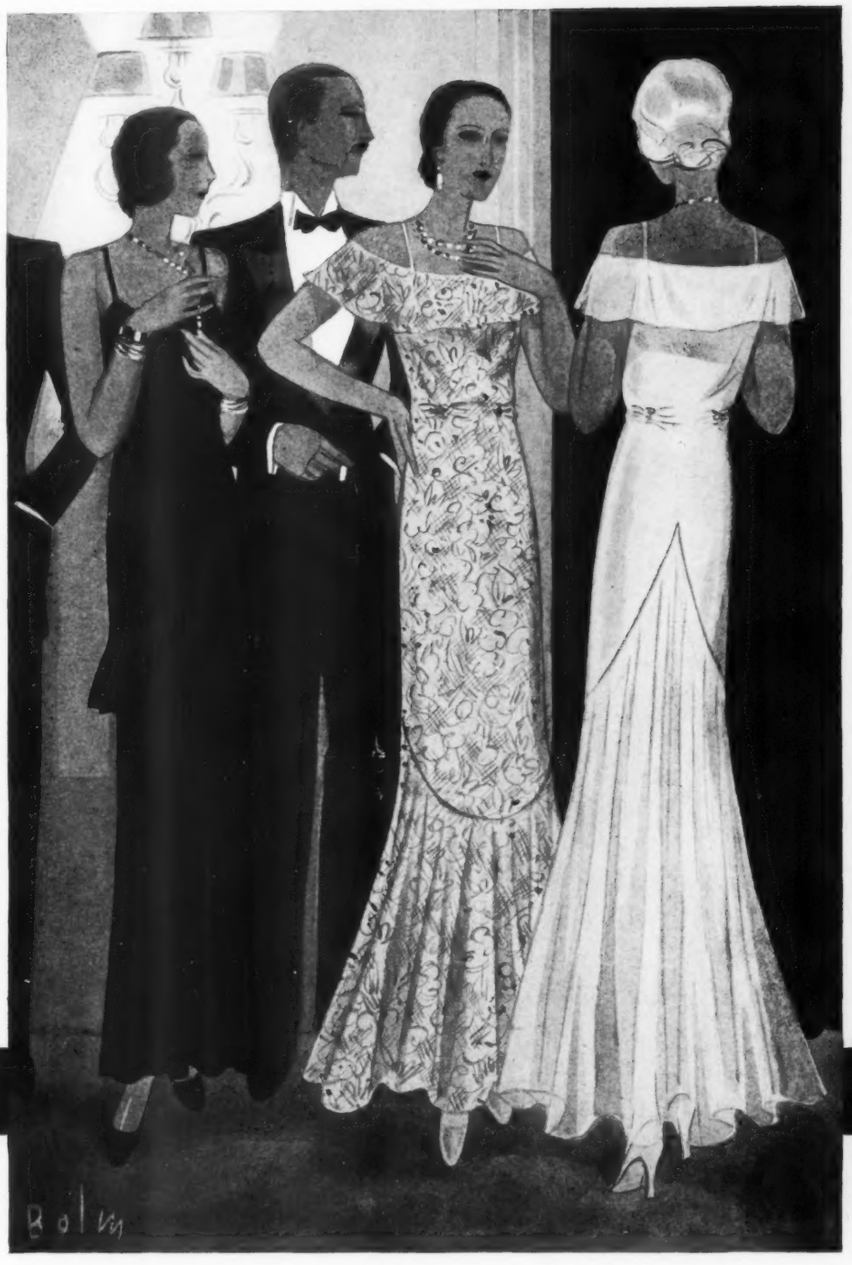
IN THE AFTERNOON

• Frock No. S3466—This tunic frock makes a feature of the combination of light and dark satin—a pale gold blouse and a dark brown skirt. The satin is from Mallinson. The tunic has concentrated side fulness, a scarf in one with the front of the blouse, and unusual sleeves. Designed for sizes 34 to 44

• Frock No. 5460—Satin, from Haas, is used also for the tunic frock in the centre. There is a deep tuck about hip depth and a deep hem of the same width, and the front is trimmed with fur; set-in sleeves. The wrapped-back skirt has a lining foundation. Designed for sizes 32 to 44

• Afternoon Frock No. 5463—The new longer afternoon length is a feature of this dress of triple chiffon and lace from Maginnis and Thomas. The circular skirt section has shaped inserted front and back panels, and the blouse has a cowl neck and set-in sleeves with circular flares. Designed for sizes 32 to 42

NEW EVENING SILHOUETTES



S3465 5461

S3464

• Evening Frock No. S3465—A folded gathered peplum, set in the joining of the skirt and upper section, gives an interesting silhouette to this satin dress. The skirt has concentrated fulness at the centre front and centre back, and there is a slight fulness at the waist-line. Designed for sizes 14 to 20

• Evening Frock No. 5461—Two views are given of this frock, of very thin lace at the left and of starched chiffon at the right. A full circular flounce lengthens the frock and follows a pointed upward line in back. With a circular collar, it gives the 1880 silhouette. Designed for sizes 14 to 20

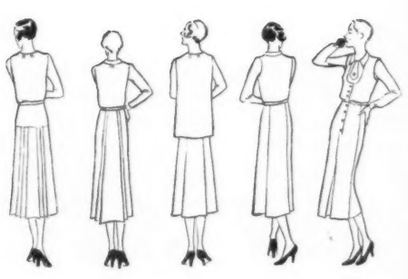
• Tea-Gown No. S3464—Chiffon and lace from American Fabrics fashion this sleeveless tea-gown that looks like a dress. The bertha collar of lace is trimmed with scallops. The gown has a short train, which is cut in one with the lace flounce that lengthens the skirt; fitted silhouette. Designed for sizes 32 to 40

5451 5448 5462

• Frock No. 5451—A scarf of ribbed cotton corduroy from L. and E. Stirn gives a new feeling to this one-piece frock of wool crêpe. The skirt has a yoke and pleats, front and back; the blouse has lapels and set-in sleeves. Designed for sizes 32 to 42

• Frock No. 5448—Wool crêpe, from Botany, fashions the one-piece dress in the centre, with pleats effecting a double panel and with a novel collar. Designed for sizes 14 to 20

• Ensemble No. 5462—This jumper dress and separate jacket are made of Walther's Ariel, a novelty woollen, and the blouse is of jersey. The jacket is collarless. Designed for sizes 14 to 20



THE CORDUROY SCARF AND THE JUMPER DRESS

DESIGNS FOR PRACTICAL DRESSMAKING

5453 5450 5449

• Frock No. 5453—Canton faille, from Foremost Fabrics, fashions this smart frock with a shaped peplum and circular skirt. A shaped bolero is attached to the blouse in front only. The sleeves puff below the elbows. Designed for sizes 14 to 20

• Frock No. 5450—A dead-white canton crêpe vest is smart with this dark brown dress of Onondaga's crêpe Ononda. The sleeves have a draped band in leg-o'-mutton effect. Designed for sizes 32 to 44

• Frock No. 5449—This frock of wool crêpe Baroca, from Julius Forstmann, features a skirt that is circular in front and joined to a tucked blouse section trimmed with fur. Designed for sizes 32 to 44

NOVEL SLEEVE EFFECTS IN NEW WINTER FROCKS

LINGERIE DESIGNED FOR A SLIM WAIST AND HIP

SET No. 5447—A backless brassière and pantie are of triple chiffon. Designed for sizes 14 to 42

PANTIE No. 5455—Satin makes this pantie, buttoned at the sides. Designed for sizes 26 to 36

PANTIE No. 5456—A crêpe de Chine and lace pantie is well fitted. Designed for sizes 26 to 36

SLIP No. 5452—Two lengths are given for this silk crêpe slip. Designed for sizes 14 to 44

STEP-IN No. 5457—A step-in of ninon has open-work stitching. Designed for sizes 14 to 42

SLIP No. 5458—A slip, with or without panties, is of silk crêpe. Designed for sizes 14 to 46

SLIP No. 5454—The pantie section of this satin slip is optional. Designed for sizes 14 to 44

NIGHTGOWN No. 5459—A crêpe gown has a lace bertha. Designed for sizes small, medium, large

SLIP No. 5446—Evening slip, with or without pantie combination. Designed for sizes 14 to 46

Are you the TYPE that needs the flattering hat brim!

Those adorable hat brims! They generously hide skin defects. But why be content with mere concealment? Exchange that faulty complexion for a skin of true loveliness.

. . . to hide a complexion that's being ruined by "faulty desquamation"?

THOSE adorable drooping hat brims! How kind they are . . . in hiding complexion faults!

But why be content with concealment? It is so easy to exchange a deficient complexion for one that is radiantly lovely!

In ten minutes, you can give yourself the famous facial that women once crossed seas and continents to secure. Originally, a Woodbury treatment could be had only from the famous skin specialist who created it.

Today, it may be had *in soap form* . . . at your drug store or at any toilet goods counter, for daily use in your own home.

Woodbury's does three things that no other cosmetic will do as well:—It assists Nature in its process of desquamation, gently removing dead skin tissue. It purges the pores of impurities that cause blackheads and pore-enlargement. And its continued use gives your complexion, as it has given to thousands, that silken texture, that peach-bloom clarity of "The skin you love to touch."

Why Woodbury's does what no toilet soap can possibly do

Woodbury's is no more just a soap than a Reboux millinery masterpiece is just a hat. Woodbury's is a skin specialist's entire treatment created for your convenience in cake form. Its costly, secret oils have a special affinity for the natural oils of the skin and together they accomplish that vital process of desquamation. These ingredients are far beyond the reach of ordinary soaps, which merely clean the surface skin without helping to remove the dull and embedded mask of old cuticle.

Try this for Ten days

Bathe your face with warm water. Rub up . . . in your hands . . . a creamy lather of Woodbury's. Massage it gently into the skin, from the chin up toward the temples. Rinse off with warm water. Your skin glows. You feel the change—with the old dead cells washed away. Now tone up your fresh new skin with a vigorous splashing of cold water. And then—to give your face its final touch of radiance—go over it with a piece of ice wrapped in a soft towel. Do this regularly —your complexion will *feel* and *look* rejuvenated . . . aglow with new loveliness.

JOHN H. WOODBURY, INC.
1419 Alfred Street, Cincinnati, Ohio
If you live in Canada, address
JOHN H. WOODBURY, LTD., Perth, Ontario

Enclosed find 10¢ for trial cake of Woodbury's Facial Soap and generous samples of the two Woodbury's Creams, Face Powder and Free Booklet, "A Skin You Love to Touch."

Name.....

Address.....

City.....*State*.....

• Coat No. 3104—Velveteen—a very smart fabric—fashions this dress coat, which is flared slightly and has a cape and a fur-trimmed circular collar. The sleeves are shaped at the wrists. Designed for sizes 8 to 14

• Frock No. 3103—Loops of ribbon form the novel short sleeves of a one-piece frock of crêpe de Chine. There are shirrings at the shoulders and ribbon bands around the skirt. Designed for sizes 2 to 8

• Frock No. 3106—This sleeveless georgette party frock has ruffled trimming and a scalloped finish. The gathered skirt joins the bodice under a sash. There is a deep bertha collar. Designed for sizes 8 to 14

• Frock No. 3105—Smocked panels, alternating with box pleats, are featured in this charming crêpe de Chine party frock. The skirt is joined to a short, shaped bodice. Designed for sizes 4 to 10 years

YOUTHFUL COSTUMES TO GRACE GALA OCCASIONS

DESIGNS FOR PRACTICAL DRESSMAKING

3104 3103 3106 3105

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 26.

GUE

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26.

DOBBS – Fifth Avenue – New York

NEW YORK'S LEADING HATTERS

The Dobbs MONTEREY *is delightfully youthful for more formal wear – in Revers Mole ··· an exquisitely soft, new texture, beautifully light and mellow! The loveliest colorings in all headsizes.* $19.50

Rochester, N.Y.	*Atlanta, Ga.*	*Detroit, Mich.*	*Los Angeles, Cal.*
B. FORMAN CO.	J. P. ALLEN & CO.	J. L. HUDSON CO.	BULLOCK'S

And by Exclusive Representatives in most of the other Principal Cities

"a perfume you cannot forget"

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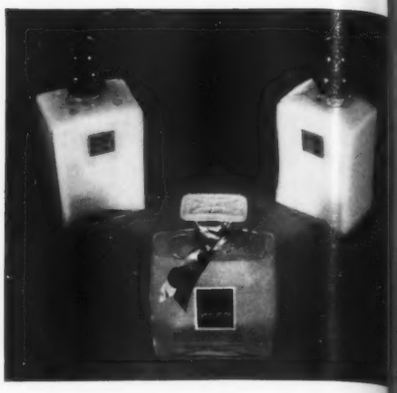
Obtainable in all the best shops



Margaret Brainard's "Toning Tonic" and "Herbal Astringent" promote clarity and firmness for the skin. "Velo-Derma," the discovery of a German scientist, is described below; from Franklin Simon

ON HER DRESSING-TABL

A SINGLE basic beauty preparation that combines the good features of many is a boon to the woman who wants to do well by her complexion, and to do so as expeditiously as possible. Such a preparation is Velo-Derma, a liquid that is designed to do the work of a muscle oil, an astringent, and a powder base. Older women who have made use of this preparation find that it has a most kindly faculty of smoothing out wrinkles and tightening the contours of the face, while younger women use it to retain the firmness that is the natural right of a young skin. Certainly, nothing could be more simple and more pleasant to use, since but a small quantity is applied with the finger-tips, pressing lightly along the lines of the correct contours. If any excess moisture remains, it is removed with a bit of cotton, and make-up can be applied over it, since this versatile liquid works in the daytime beneath cosmetics, as well as when it is allowed to remain overnight. Velo-Derma can be purchased at toilet-goods counters in shops throughout the country.

An indelible lipstick has been introduced by Lenthéric in an entirely new guise. In appearance, it resembles a miniature pocket folding comb, and, as the inner section is pulled out, the lipstick emerges automatically from its case, without being turned or pushed up. This lipstick has great lasting qualities, and its ingredients have been compounded to provide a protective coating for the lips, as well as to beautify them. Another advantageous feature is that refills are available (and incidentally are easily and quickly inserted), so that the actual cost of the lipstick is considerably reduced. The new lipstick can be purchased in the many shops where these excellent Lenthéric preparations are sold.

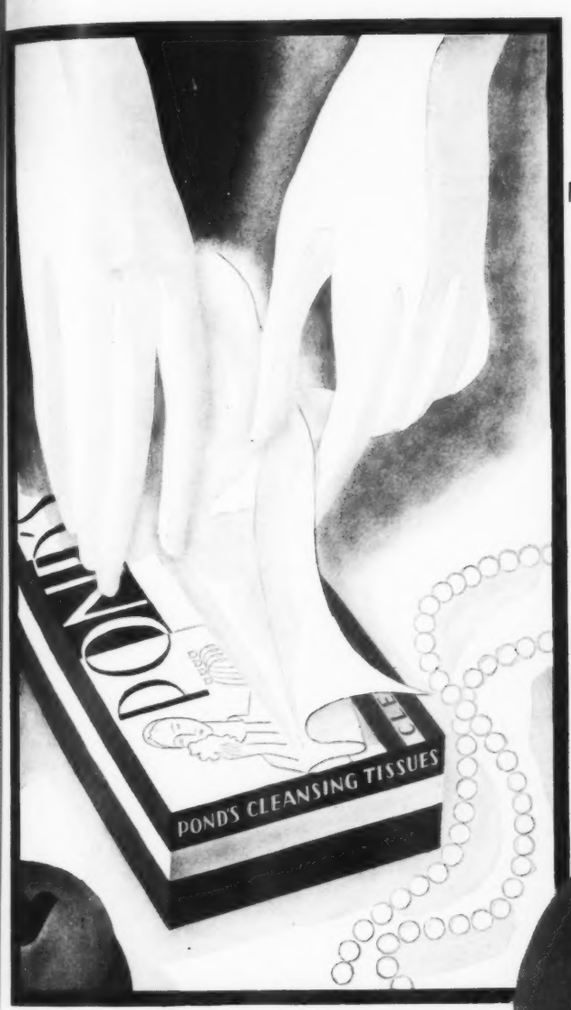
Feminine hands, to-day, are in more active use than ever before. They drive motor-cars and wield golf-clubs and do many other things that make for wear and tear, yet they must be as impeccably lovely as those of old beauties who sat with their hands exquisitely folded in their laps. Most recent among the preparations that are designed to make and keep them lovely is a new hand cream by Pinaud. This cream, while it contains no soap, is entirely soluble in water and has the double faculty of beautifying as well as cleansing. It is a delight to use, as it is delicately fragrant and not at all sticky. A light film of it rubbed over the hands is washed entirely away in lukewarm water, without leaving any after-effect, other than the desirable one of perfect cleanliness coupled with softened texture of the skin. The preparation comes in convenient tubes, with the same distinctive appearance that marks the other Pinaud products, and can be purchased in shops everywhere.

Equipment for the modern dressing-table is a phase that is continually advancing, both in design and in the usability of the various items. Both of these trends are illustrated in the new dressing-table sets that the Du Pont Viscoloid Company has added to its series. The (Continued on page 80

The "Monticello" is one of the new dressing-table set designed by the Du Pont Viscoloid Company; from Lord and Taylor

MARTINUS ANDERSEN

they find these Tissues "Extraordinarily absorbent" this Freshener "Exquisite for skin texture"



Lady Violet Astor

Mrs. Cornelius Vanderbilt JR.

Mrs. Anthony J. Drexel JR.

Lady Buchanan-Jardine

Mrs. Biddle Stewart

Mrs. Alister Mc Cormick

Mrs. Howard Spreckels

Mrs. John Davis Lodge

Mrs. Adrian Iselin II

The Countess Howe

SKIN RADIANT as dawn, delicate, dream-inspiring . . . the divine freshness of youth . . . how are these famous beauties of the world able to guard it so infallibly?

To their daily régime of cleansing and finishing creams, they have added these two delightful completing aids.

First, especially prepared cleansing Tissues . . . so extraordinarily absorbent that in an instant they blot up every trace of dirt along with the cleansing cream.

Second, the stimulating Freshener . . . smartly patted into the cleansed skin, it braces and tones, reduces enlarged pores, brings lovely natural color.

Both are made by Pond's . . . with the same exacting standards that have made the Two Creams favorites of the most distinguished society in America and Europe.

Pond's Tissues are proved by actual test 50% more absorbent than ordinary cleansing tissues. Their luxurious softness and fineness are also assured by constant test. The new Tissues in peach-color bring you the favorite hue of Paris. Pure white, too, of course.

Pond's Freshener is scientifically balanced so that it *cannot* overstimulate the skin—*cannot* dry it. Yet how refreshing! What transparency it gives!

Let the experience of these famous beauties lead you, too, to add these exquisite aids to your daily régime!

CHECK OFFER YOU WISH: ☐ Please send me FREE sample of Pond's Cleansing Tissues. ☐ For 10¢ enclosed please send me samples of Pond's Cleansing Tissues, Skin Freshener and Cold and Vanishing Creams.

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Pond's Cleansing Tissues
Pond's Skin Freshener

Bows on Toes

—make feet look smaller. That's why Daniel Green contrives such pert ones for his pajama and boudoir slippers. Take the Bridge, for instance! Half the adorable feet in America twinkle under its bows. Daniel Green has other tricks, too. Little mules, backstrap mules, D'Orsays and dear old Comfys . . . knowingly fashioned of satins, crepes, gay felts or leathers. Loads of styles for men, women and children. Prices, $2.50 to $10 a pair.

DANIEL GREEN
Leisure Footwear

THE DANIEL GREEN COMPANY . . . . . DOLGEVILLE, NEW YORK

AS SEEN BY HIM

(Continued from page 55)

under that of Augustabernard, and the women of Biarritz order their winter hats on their way to and from the bathing-beach and the Bar Basque. The great Lucienne, herself, comes down to make hats for the chic Spanish women, so that they no longer have to go to Paris to see her. And the Marquise de San Carlos, also, has a branch of her Paris hat shop, Marie-Christiane, here, open all the year.

A PARIS BY THE SEA

After Paris, Biarritz is now the most elegant place in Europe. It is like Newport in some respects, for it has preserved a certain tradition that has made it impossible for the summer set to sweep aside all standards of dress as it has in the South of France and even, to a certain extent, in Venice. I have already written about the passing of the dinner-jacket at Cannes and the predominance of pyjamas at the casinos. But, in Biarritz, that wouldn't be possible. After lunch, pyjamas are never seen, nor are they ever even worn in public at lunch, except in the restaurant on the terrace of the Chambre d'Amour, the new bathing-club. Of course, during July and August, no one does anything else but bathe in the morning at the bathing *plage*—the Côte de Basque—or at the new Chambre d'Amour *piscine*, and then there are nothing but pyjamas and bathing-suits to be seen. But after lunch, there are golf, bridge, and shopping, excursions into the Basque country behind Biarritz and across the border into Spain, tea at the Polo, and the sea is forgotten.

INTERNATIONALISM AT BIARRITZ

The social life is made up of many different sets of people who do not know one another well and see one another only occasionally, and so remain on terms of formality. This imposes a life of a certain amount of dignity, greatly influenced by a Spanish contingent who, more or less, run Biarritz, which for many years has been the watering-place of Spain. The King always comes in September to play polo, and the Spanish Court is just over the border, with all the Embassies in residence at San Sebastian in summer. There is a small and interesting French set, composed of the Jaucourts, the Chevignés, and the d'Arcangues, at whose house the Queen of Spain sometimes dines. And, then, there is the large Anglo-American set, which plays bridge at one villa or another, every afternoon. This is made up of the Arthur Hill Vincents, Miss Alva Sargeant, the Roy McWilliams, Mrs. George Marshall, the DeForests, and the O'Malley-Keyes, all of whom live there permanently; and the Lindsley Fiskes, Mrs. Mortimer Schiff, the Irving Brokaws, the Sidney Allens, the Walter Richards, Mrs. Bache, and Mr. and Mrs. Herbert Schwarz, who come every season.

The daily meeting-place is the new *piscine* at the Chambre d'Armour, which has revolutionized the bathing at Biarritz. Before, there was only the ocean to bathe in, which, on this coast, is often extremely dangerous for any but good swimmers, and so the timid bathers were out of luck. But the new pool, which is on the edge of the ocean, affords bathing for both experts and beginners, a meeting-place in the mornings and a terrace on which to lunch, informally, in pyjamas. It has also turned into a sort of impromptu casino, for every second couple, in the shade of the little tents on the beach or under the umbrellas at the edge of the pool, plays backgammon. It is only at Biarritz, as yet, that backgammon is played in Europe, though, like all old games, it is not entirely unknown. The old Spanish woman who sells lace on the *plage* at the Côte de Basque knows it well and confided that she once played it with her husband every night. None of the Americans go out to tea in Biarritz without taking their backgammon boards, and they even play in their cars on the way to and from the bull-fight.

THE BULL-FIGHT

This sport, if one calls it a sport, must be understood a little, before one can judge it. Or, rather, to understand the Spaniards, one must understand bull-fighting. It is the all-absorbing national interest, the thing the Spaniards love passionately, and it is in the blood. Actually, it is the last remaining vestige of the Roman arena. The first bull-fight is the most thrilling, because one is prepared to be horrified. In reality, it is a relief to find that one is not quite so horrified, perhaps, as one expected to be. For who could help but be carried away by that indescribable tremor that runs through the crowd of intense, glittering-eyed people, fascinated by the men dancing with death and by the gory slaughter of beasts. And all this excitement is so beautifully dressed up that the eye is drugged from the very start. At San Sebastian, much of the picturesque finery that is seen in Madrid or Seville is lacking, for there are fewer women in mantillas and shawls, fewer men wearing the broad-brimmed Spanish hats at a jaunty angle, not so many splendid carriages in the parade to the ring, and the ragged element of the crowd is less conspicuous. But, still, the women are wearing gaudy clothes, their scarfs flutter over the edge of the arena, and their bright fans stand out like wild flowers in a field of grain. The toreadors' costumes of lemon-yellow, pink, cerise, scarlet, blue, and purple are richly embroidered in silver or gold, and the capes they flaunt are of cerise satin, lined with yellow.

A bull-fight means a holiday in all Spain, and no great national fiesta is complete without this particular treat. The women bring their nursing babies to the ring, and children of all ages scream themselves hoarse from every part of the coliseum. Labourers starve for a week after they have spent their wages for a place in the topmost row of seats and scream angry insults at the toreador who disappoints them with a poor performance, and no toreador in the ring can answer back to the most insulting gibe without being liable to a prison term. But the toreadors and the matadors are the gods of the (Continued on page 106)

☆

Slim Elegance in Broadtail

AT BERGDORF GOODMAN . . . ON THE PLAZA

Hal Phyfe

Natural grey broadtail . . . first introduced to New York by Bergdorf Goodman . . . cut with the chic of a couture house . . . worked to hang soft and supple as cloth . . . a jacket-and-skirt suit of incomparable elegance . . . and only one of the many fur fashions of a justly celebrated salon. It may also be ordered in other furs. [NOTE: *We have recently finished a Russian sable coat of marvellous quality.*]

BERGDORF GOODMAN

NEW YORK

LILY OF FRANCE

DUO-SETTE

Waistlines are higher and smaller—so easy to have with the Duo-Sette created by Lily of France! Its subtle darts and light boning are a secret only you need know—but the results are certain to excite envy.

At leading stores everywhere.

LILY OF FRANCE CORSET CO., at 1115 Broadway, N. Y.

ON HER DRESSING-TABL

(Continued from page 84)

designs for these have been originated or adapted by artists of note, and an interesting departure is that the various pieces, instead of repeating the same identical design, are marked with slight variations that are better adapted to the shapes of the individual pieces. The design of the set illustrated on page 84 is the "Monticello," a motif based on authentic designs prevalent in the early American colonies, and it is particularly effective in a colouring of blue and buff.

Another of the new patterns in th series is the "Adam," inspired by ceiling created by the famous Ad Brothers and coloured according to beautiful fabric of the same peri The full sets include ten pieces, a of which are well-made and practic including such items as full-leng files, well-tempered scissors, and sh horns of convenient size. These ar and the many others of the Du Pa line, can be purchased in sho throughout the country.

COMING OUT ON A LIMITED INCOM

(Continued from page 73)

fabrics are delicate and not durable, it is wise to buy inexpensive slippers and have several pairs dyed to match or to contrast subtly with the débutante's frocks. Satin is the best choice for this kind of slipper, since it dyes most successfully and is suitable for so many types of dresses.

She must have some sturdy clothes for week-ends in the country—clothes that will withstand tobogganing and skiing. However, a few well-chosen things should be sufficient, as there is less danger of "repeating" on assorted week-ends than at parties in town, and, if one should, it is less important. Two excellent costumes at surprisingly small cost are illustrated on page 72.

BETWEEN NOON AND NIGHT

For luncheons, those extraordinary functions where many of the guests leave before lunch is half over, and for matinées, she will need formal dresses and formal hats. Three or even two such costumes will be, at a pinch, enough. But even these may be found at a moderate price, if one searches persistently. Two such—a charming ensemble and a frock of flat crêpe—are shown on page 72. For tea-dances—another step forward in formality—, she will wear dresses of velvet or chiffon that are nearly semi-evening frocks, like the one illustrated on page 73.

Her evening dresses should be two sorts. The straighter, simpler ty is desirable for evenings that beg with the theatre, for theatre seats nothing to improve the crispness tulle. These dresses may be made such fabrics as lace, chiffon, a crêpe. The one shown on page 7 at an amazingly low cost, is of chiffon, in black, white, and lov colours.

THE ROBE DE STYLE

The other type is the true pa variety, for which débutantes a famous. Tulle and the *robe de ba* seem to have been invented for th young girl. High, clear colours, lo swirling skirts, fitted waists, a diaphanous materials play their pa here. And first among these, of cours is *the* dress itself—wings of the bu terfly—, which is no subject for t great economy. It is in white an makes her look very tall. Perhaps, is made of tulle, perhaps of velve perhaps of satin (like the lovely Molyneux dress with its high Directoire waist-line)—but it is quite as charm ing as the great bunch of gardenias in her hand. A lovely example—and an excellent value—is illustrated on pag 73. Give her a good floor, a better orchestra, a tall partner, and she has nothing more to ask. In her own words "Life is too divine."

RULES FOR ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the be ginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed be cause of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

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COUPON
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Special Clea
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OF COURSE YOU CAN TRAIN YOUR MIRROR TO REPORT GOOD NEWS!

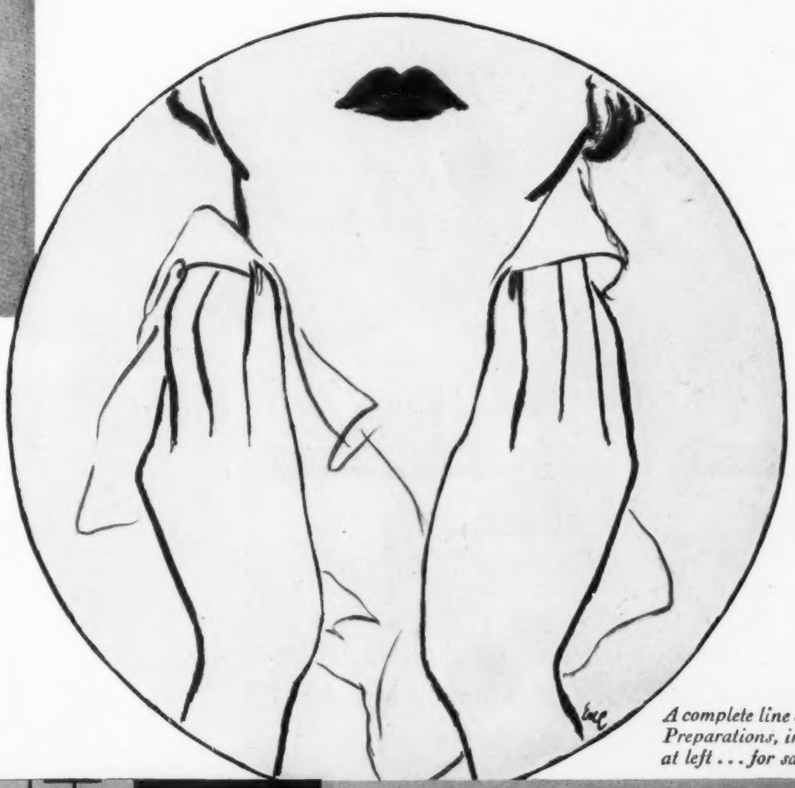
If you are one of the many women already using Du Barry Hand Principle Home Method Treatments, you turn to your mirror confident that it will report a blossomy skin, a carefree forehead and contours as firm as youth triumphant!

But if you are still longing for complexion charm . . . give yourself this refreshing experience . . . your first Du Barry treatment. Delicately-textured creams and sparkling, crystal clear lotions evolved after years of research in the famous Hudnut laboratories . . . what lovely magic they can work! In just one treatment . . . color livened . . . tension lessened . . . skin blossom-soft. But with daily Du Barry treatments which you in your own home can easily give . . . following the simple directions so clearly outlined in the Du Barry Booklet . . you can consistently guard against roughened texture or premature line marks, or tired contours, or even pore enlargement. You can safely, surely, exultantly, train your mirror to report good news!

ONLY A CLEAN SKIN CAN BREATHE, so the first step in every Du Barry treatment is a thorough cleansing. Spread over your face and throat a film of the enchanting Special Cleansing Cream. Magically it melts at body temperature and the pores clogged with dirt are quickly freed. Stroke away the oil and dirt with Du Barry Cleansing Tissues and complete the treatment with Du Barry Skin Tonic and Freshener.

Du Barry Special Cleansing Cream *$1.50*
Du Barry Cleansing Tissues . . . . . *.50*
Du Barry Skin Tonic and Freshener *1.00*

COUPON BRINGS TWO ESSENTIALS OF BEAUTY FREE! A generous trial jar of Du Barry Special Cleansing Cream and a bottle of the efficient Skin Tonic and Freshener will be sent you so that you may see for yourself what a joy the Cleansing Treatment really is! The handbook written by Doris Hale, Du Barry Beauty Consultant, gives complete directions for all facial treatments, with a chart for the analysis of your own skin problems. Mail the coupon today!



A complete line of Du Barry Beauty Preparations, including those listed at left . . . for sale at leading shops.

HUDNUT
DU BARRY
BEAUTY TREATMENTS
HOME METHOD — HAND PRINCIPLE

RICHARD HUDNUT
DEPT. VOG-6 • 113 W. 18TH ST., NEW YORK CITY

I accept your offer of a 10 days' supply of Du Barry "Two Essentials of Beauty". Enclosed is 10¢ to cover the cost of mailing.

Name_____

Address_____

Mrs Franklin inc.

The important afternoon frock by Paquin gains distinction by its effective use of Alençon lace trimming . . . Copies in black velvet or flat crepe . . . The hat is by Georgette, custom copied in our own workroom.

NEW YORK - 16 East 53rd St. ● PHILADELPHIA - 260 South 17th St.
CHICAGO - 132 East Delaware Place ● PALM BEACH

TIPS ON THE SHOP MARKET

(Continued from page 74)

West Forty-Eighth Street, where you can find cornices, mouldings, and all sorts of things made of Anaglypta, which, I am told, is a plastic pulp made from pressed linen and cotton. It comes in all sorts of classic, Renaissance, and other designs and is merely a hollow shell (like life) that you glue, carefully following printed instructions, above your window or wherever you elect to put a cornice. Whereupon you gild the surface, and do or don't antique it, and sink upon a sofa in the pleasant possessorship of cornices, usually far beyond your means. The effect is exactly like the real thing, and, if ever you grow tired of them, you can tear them up or give them to the Morgan Memorial, instead of having to treasure them out of economy and a sense of duty.

● Now that we are all wearing clips and liking them very much indeed for themselves, forward-thinking shops seem to have decided that there should be some utilitarian purpose beyond mere decoration connected with clips, and so Altman has come out with some that contain watches. These are clips that you must love for something beyond their lovely selves, these are clips with a serious purpose in life. One kind is of rhinestones in a nice direct geometric design with the watch set right on top, where you can see it, clipped to your cuff. Another is made of varicoloured stones—rubies, emeralds, and so on—and has a dangling appendage of the same jewels with the watch underneath, reminding one faintly of the watches that were pinned to starched shirt-waists in the pristine years of this century. They are extremely well-made pieces of jewellery, and, although not real, approximate the effect and the workmanship, and the prices are nothing to sneeze at, either.

● Into a world full of good ideas invented by anticipating ancients, Bergdorf Goodman has managed to launch something that deserves the often abused description of "new"—a talcum-powder atomizer. A modern oblong glass bottle decorated with a few engraved stripes has a silver metal top with a hole at one end and, at the other, a silk-covered tube that ends in a rubber bulb concealed in a large silk tassel. With this implement, you may spray powder at your lately bathed self, without the bother of refractory cans or the mess of puffs.

Although by virtue of its very modern design it seems to belong in a white-tie kind of bathroom—sunken bathtub, concealed lighting, peach coloured towels, and all that—, its practicality should give it a place beside the most sternly utilitarian bathtub. It seems to me a very good idea—am I wrong?

● It seems to me that costume jewellery is more fascinating this year than it has been for many a weary moon. The designers have cut loose and are revelling in large, luscious stones and lots of sparkle and colour. Some of the best of the new designs are at Stern's—pieces made as carefully as real jewellery, pieces that have a well-bred and not a junky look, pieces that are not at all cheap, as costume jewellery goes. These are a few of the high lights: Patou's turquoise necklace, lovely brown-flecked robin's-egg-blue beads, three strands in front and one in back fastened with baguette diamond clasps on each side. A copy of a ruby necklace, four strands in front and two in back, with long, discreetly ornate diamond and ruby clasps at the sides. A double clip, one of the sort that acts as a hatpin or two clips on each side of your décolletage, a charming design executed in sapphires, rubies, emeralds, diamonds, and topazes all together, giving that lovely fruity look. Three strands of very much graduated pearls with a diamond clip at the small end, through which you slip the big end to make a sort of noose around your neck, a very good idea and one which slightly suggests a lasso when it is worn.

● Let me tell you that no matter how lovely and autumnal the weather seems to you now, there's going to be rain and lots of it before the autumn winds to its close, as they say in novels, and a very good idea would be a slight trip to Saks-Fifth Avenue, with the object in view of purchasing one of their new and very smart umbrellas. Many of them have leather-covered handles, some of them are polished wood, and one model has a handle that looks like those mercury balls in suburban flower-gardens—awful there, but rather nice as an umbrella handle. But what I particularly like about these umbrellas is that they are longer than the ones we have been carrying, long enough to reach the floor when carried by the handle. I'm delighted with them. I like an umbrella that I can lean on, myself.

● If the little curls at the back of your half-length coiffure refuse to remain little curls, but follow ideas of their own about straightening themselves a few hours after being curled and hang limply down, you should be glad to hear of some curlers that are at Woolworth's, which you can use yourself. They are made of metal, somewhat like a long, narrow barrette, and you wet the refractory ends of your hair, wind them around the tongue of the gadget, and clamp the end down. In the hour while you are dressing for an evening's sport, you can achieve a very satisfactory result with the back of your head. It amuses me that a very well-known coiffeur in New York uses these gadgets to curl his clients' hair and is frank to admit their five-and-ten-cent store origin.

Outstanding quality, remarkable results—

yet the cost is 25c the large tube

HAVE you learned the lesson already learned by millions—that Listerine Tooth Paste at 25c is the most remarkable value in the entire tooth paste field?

Get a tube today and prove it yourself. Compare it with any paste at any price—and judge by results alone.

Note how white, brilliant, and lustrous it leaves your teeth.

Note how thoroughly it cleans between the teeth and front and back; how swiftly it removes ugly tartar and discoloration without harming the teeth. Its cleansing ingredients are harder than tartar and so remove it. But they are softer than enamel and therefore do not harm it.

Note how its mild fruit juices neutralize destructive acids of decay.

Incidentally, at 25c, this tooth paste saves about $3 per year per person over dentrifices in the 50c class. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

Tell the men about this!
50c quality
Listerine Shaving Cream
now **25c**

Buy 3 good books with the $3.00 it saves you

This is the day of the first rate dollar book. Why not buy a few with that $3 a year you save by using Listerine Tooth Paste instead of dentifrices in the 50c class?

Eleanor Beard INC.

Reveals the Beauty of Kentucky Quilted Things

Trapunto—that exquisite Italian quilting famous for centuries,—gives delicate loveliness to Eleanor Beard's "Lung' Arno" Spread. To enhance its beauty, one may order a length of the same material quilted to match, for the head and foot board of the bed... a complete expression of smart individuality and good taste! The Cover alone, (lined in Satin and warmly padded) is $125. in sunfast Taffeta, three-quarter-bed size.

ELEANOR BEARD STUDIO · HARDINSBURG, KY.

NEW YORK	CHICAGO	PASADENA	SAN FRANCISCO
519 *Madison Ave.*	700 *N. Michigan Blvd.*	41 *So. El Molino Ave.*	609 *Sutter Street*
DETROIT	**SANTA BARBARA**	**LOS ANGELES**	**LOUISVILLE**
236 *Book Bldg.*	24 *de la Guerra Studios*	*Bullock's-Wilshire Wilshire Blvd.*	120 *Heyburn Bldg*

FOR THE HOSTESS

(Continued from page 59)

time, into boiling lard, fried a light brown, and served very hot.

MEAT SOUFFLÉ

Chicken, veal, or lamb is the most suitable meat for soufflé. The meat is minced very fine, and with it are mixed finely chopped parsley, a little onion, pepper and salt, and a little green pepper. A cupful of white sauce of flour, milk, butter, and the yoke of two eggs is then made, stirred in with the meat, cooked for a few minutes, and set away to cool. When the mixture is cool, the beaten whites of two eggs are added. It is put into a baking dish and baked for twenty minutes in an oven that is moderate at first.

SAUCE FOR WILD DUCK

This sauce is excellent for either wild duck or any other type of wild game. One saltspoonful of salt, one-half saltspoonful of cayenne, one dessertspoonful of lemon-juice, one dessertspoonful of powdered sugar, one dessertspoonful of catsup, two dessertspoonfuls of Harvey sauce, and three dessertspoonfuls of port wine are the ingredients; they are well mixed together, heated, and poured over the birds.

CHICKEN PÂTÉ

A pair of chickens are boiled until very tender, and, when cold, all skin, bones, and the like are removed, and the meat chopped as fine as possible. Pepper and salt are added, and the meat is then pounded and worked with a spoon until very soft and pressed through a colander. To three pounds of the chicken mixture, after it has passed through the colander, one pound and one-half of melted butter are added and worked in. As the butter is worked in, the chicken should be pounded very hard—it can not be pounded too hard. It is then ready to be pressed into jars, at which time truffles are added. Each jar is covered with a layer of melted butter. Game, ham, tongue, and salmon are equally good prepared in this way.

BAKED ALMOND PUDDING

For this delicious dessert, four ounces of almonds, four or five ounces of bitter almonds, a little lime-juice, the yolks of six eggs, the grated peel of two lemons, six ounces of melted butter, nearly a quart of cream, and the juice of one lemon are required. After these ingredients are thoroughly mixed, the mixture is baked for half an hour with the paste round the dish.

CHOCOLATE CREAM

Three ounces of sugar, three ounces of grated chocolate, and one-half pint of milk are first heated to the boiling point to make this dessert. To this, one adds gradually three egg yolks, stirring constantly. The custard is then returned to the fire and heated until it thickens, after which it is cooled by being immersed in a pan of cold water. In a separate bowl, six ounces of cream, two fluid drams of vanilla extract, and one ounce of brandy are whipped until stiff; the custard is then poured through a fine sieve into the whipped cream, and the whole beaten until well mixed.

CRÈME PÂTISSIER

For this recipe, one pint of milk, three eggs, four tablespoonfuls of sugar, and two tablespoonfuls of flour are required. The sugar and flour are mixed together, then the eggs are beaten in, and vanilla flavouring added to suit one's taste. This mixture is then stirred into the milk, which must be boiling. When it has thickened sufficiently, it is ready to serve.

MERINGUE BREAD PUDDING

This delightful version of bread pudding requires one pint of bread crumbs, scalded with one quart of fresh milk, one tablespoonful of butter, the grated rind of a lemon, and one small cupful of sugar. When this mixture is cool, the yolks of four eggs are beaten into it, and the whole put into a pudding dish and baked until light brown. The whites of the four eggs are then beaten until very light, four tablespoonfuls of sugar and a little lemon-juice added, and this egg froth poured on top of the pudding. The top is sprinkled with powdered sugar and browned in the oven.

RHUBARB CONSERVE

This excellent conserve is made with two and one-half pounds of rhubarb cut up, three oranges put through a chopper, skin and all, and three pounds of sugar. It should be allowed to simmer, uncovered, for two and one-half hours and sealed while hot.

TRANSPARENT PUDDING

In a baking dish, which has been well greased, very thin slices of cake that have been saturated with cooking wine or brandy are placed so that they line the sides and bottom completely. A layer of sweetmeats is then added. On top of this is put a mixture made of one pound of butter and a pound of sugar that have been beaten to a stiff froth, eight eggs, the whites and yolks beaten separately, and a nutmeg flavoured with lemon or rose-water. After baking it in a moderate oven for three-quarters of an hour, a meringue of four whites of eggs and a tablespoonful of sugar to each egg is made, flavoured with rose-water, and put on the top and browned.

COFFEE

There are many schools of thought on how to make perfect coffee, and this recipe is one of the favoured. One egg is broken onto one and one-fourth cups of coffee-grounds and beaten until thoroughly mixed together. Six cups of boiling water are then poured over the grounds, and the coffee-pot allowed to stand for one-half hour where the range is quite hot; the coffee should not be permitted to boil, but merely allowed to come to a boil. The coffee should be stirred into the water soon after the water has been poured onto it and then again in ten or fifteen minutes.

OUT OF THE EAST

PEARLS have an ageless affinity for woman's beauty. What woman do they not become? . . . And so it is that in all ages and every land men have gone out to seek them in the most remote corners of the Orient.

It is in this tradition that a member of the firm of Marcus & Company visits India, where, in the Arab markets, the most precious pearls are always to be found. There, from glowing heaps of pearls in silken cloths and curiously ornamented chests, he chooses those of that rare *crême rosée* tone, which are the loveliest . . . judging them in the light of very definite standards, familiar only to those experienced in their appraisal. Thus, this establishment is able to secure pearl collections of real importance under most favorable circumstances . . . at prices which give a singular advantage in the American market.

For this reason many people turn to Marcus & Company as an establishment bearing an enviable reputation for authority and integrity in pearl transactions . . . a house which also specializes in the art of blending and matching loose pearls for additions to necklaces. . . . In the present collection you will find strings of pearls from $125,000 to $200. Loose pearls, from $20,000 to $10.

MARCUS & COMPANY · JEWELERS

WM. ELDER MARCUS, Jr. *CHAPIN MARCUS*

FIFTH AVENUE AT FORTY-FIFTH STREET, NEW YORK • LONDON • PARIS • PALM BEACH • BOMBAY

$16.50

$14.75

HANAN

CREATES AND PRESENTS

NOIRÉES

FABRIC SHOES IN BLACK

BLACK is the mode in footwear, and black becomes opulent with charm and distinction in the new HANAN Noirées. The new Noirées are alluring harbingers of Fall for women who would take Fashion by the forelock. But they must be seen to appreciate all their smartness.

$15.75

$14.75

HANAN SHOES

"QUALITY, LIKE CHARACTER, ENDURES"

Hanan Shops Abroad: Paris, Nice, London

Hanan Shops In America: Atlanta, Baltimore, Boston, Buffalo, Chicago, Cleveland, Columbus, Detroit, Kansas City, Los Angeles, Memphis, Milwaukee, New Orleans, New York, Philadelphia, Pittsburgh, Rochester, St. Louis, San Francisco

One of the many attractions of the newly launched "Britannic" of the White Star Line is its inviting swimming pool, which is modern in treatment, but conservative in style

SMART TRAVEL AT MODERATE COST

(Continued from page 62)

as an asset by those who choose this type of ship. The crossing is as important a part of the European trip as any other; it is not merely a means of getting across. Hence, the spirit of gaiety and leisure, which is one of the cabin liner's greatest advantages.

Quite aside from the advantages mentioned above, the new cabin liner is a significant factor in eliminating class distinction based on wealth. An interesting corollary to this is an announcement made recently by the United States Lines to the effect that, thereafter, the company would abolish second class on their express liners, as being incompatible with American democratic ideals.

Interesting as the economic and social aspects of this increase in cabin-class tonnage may be, the traveller looks to questions of rates, speed, comfort, and atmosphere when it comes to booking passage. As to the first three requirements, there is little variation. Rates are almost uniform for the same type of accommodation, and competition is far too keen to allow any one company to outstrip another in the matters of speed and equipment. Atmosphere, however, is a matter of personal taste, and each ship is like a different hotel with a personality all its own. There is the *Britannic* of the White Star Line, the largest cabin liner afloat and the last word in motor ship construction, or the Cunarder, *Carmania*, endeared to thousands of travellers by years of service and recently remodeled and now having the distinction of being the fastest cabin ship. The *Lafayette* of the French Line boasts of the most modern of French interiors. Or, if one wants to travel in the luxury of suites occupied by President Wilson on his Peace Missions, there is the *George Washington* of the United States Lines, with the intimate atmosphere of a country club. The *Milwaukee* of the Hamburg-American Line retains the tradition (Continued on page 98)

This stateroom on board the "S. S. St. Louis" has comfortable beds, night-lights, adequate drawer and closet room, and is exceptionally well equipped as to every smallest detail

Each year new millions discover this priceless secret of removing film from teeth

Film
is found by dental research to play an important part in tooth decay . . . . to cause unsightly stains on enamel. It *must* be removed twice daily.

Removing it works a miracle in teeth's appearance —gives far greater protection from decay.

THE public at large is learning much about the care of teeth. Diet, it knows, plays an important part in developing resistance to decay and other troubles.

Frequent visits to the dentist have become a widely practiced safety measure.

And, in the care of teeth at home, people by the scores of thousands are discovering the miracle that follows a new and modern method.

Film must be removed from teeth

On your teeth there is a stubborn, clinging film. That film absorbs the stains from food and smoking—teeth become unsightly.

Film harbors the germs that cause decay and other troubles and glues them to the teeth. To protect teeth and keep them lovely *film must be removed.*

To do that more effectively than by any other method except your dentist's cleaning, Pepsodent was developed. That's why it is called the special film-removing tooth paste.

Pepsodent contains no pumice, no harmful grit or crude abrasives. It has a gentle action that protects the delicate enamel. It is completely SAFE. . . . Yet it removes dingy film where ordinary methods fail.

Try Pepsodent today—it is an important adjunct in possessing lovelier, healthier teeth through life.

▼ ▼ ▼

AMOS 'n' ANDY America's most popular radio feature. On the air every night except Sunday over N. B. C. network. 7:00 p. m. on stations operating on Eastern time. 10:30 p. m. on stations operating on Central time. 9:30 p. m., Mountain time. 8:30 p. m., Pacific time.

Pepsodent

—the tooth paste which presents you with the Amos 'n' Andy radio program.

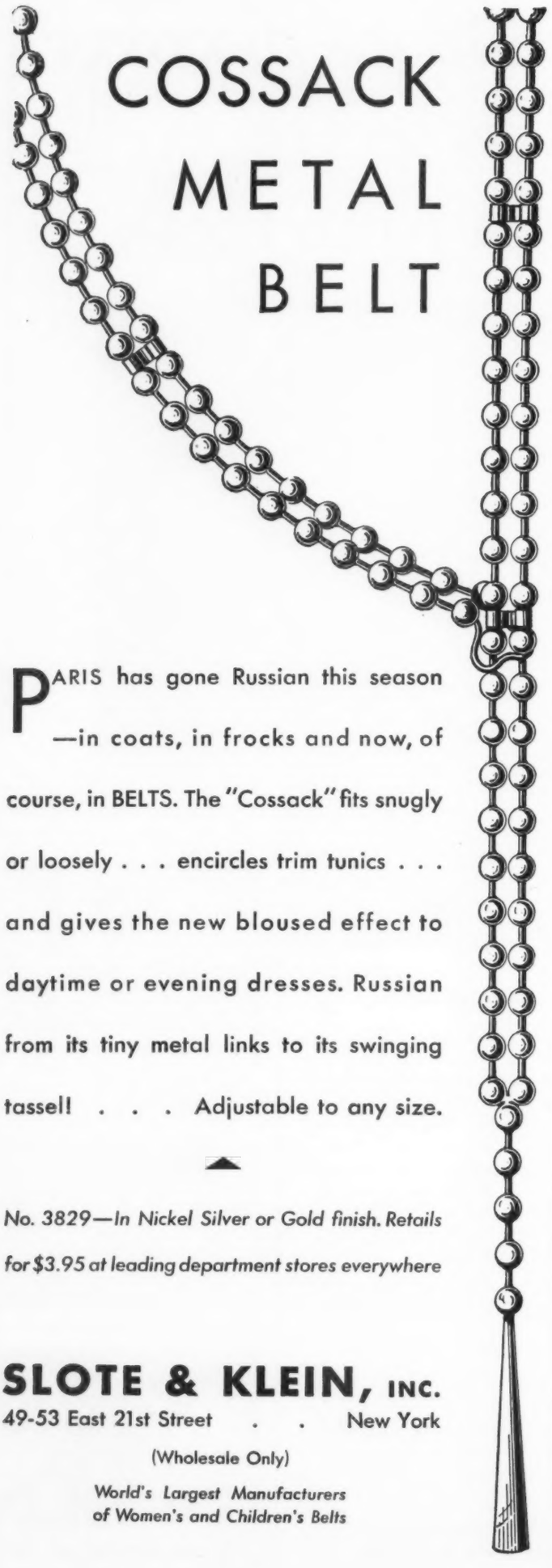
Do These Three Things to have strong, healthy teeth

1 *Follow this diet daily: one or two eggs, raw fruit, fresh vegetables, head lettuce, cabbage, or celery. ½ lemon with orange juice. 1 qt. milk—and other food to suit the taste.*

2 *Use Pepsodent twice a day.*

3 *See your dentist at least twice a year.*

COSSACK METAL BELT



PARIS has gone Russian this season —in coats, in frocks and now, of course, in BELTS. The "Cossack" fits snugly or loosely . . . encircles trim tunics . . . and gives the new bloused effect to daytime or evening dresses. Russian from its tiny metal links to its swinging tassel! . . . Adjustable to any size.

No. 3829—In Nickel Silver or Gold finish. Retails for $3.95 at leading department stores everywhere

SLOTE & KLEIN, INC.
49-53 East 21st Street . . New York

(Wholesale Only)

World's Largest Manufacturers of Women's and Children's Belts

THIS NEW YORK SEASON

(Continued from page 39)

marble stairs, emerge into the very high, arched room where mirror panelling alternates with painted decorations to within four feet of the floor, where antique tiles imported from Persia are set in panels. And all this glow of beauty looks out from the windows and the surrounding terrace to the beauty of the park and the city lights. There has never been as imaginative a conception of a place to dance as this. It is superb.

To be less lyrical and a little more informative, there will be dancing during dinner and throughout the evening, and Pierre is not having professional entertainers, believing that people prefer entertaining themselves. Among the night-clubs that take a hyphen, the "Casino," of course, goes on forever, but there are lots of new ones and old ones renewed. Libby Holman will be at the Lido; the Club Epicure has Dwight Fiske of the Jungle Club; the Patio, which now closes its sliding roof, open to the stars in summer, has Ramon and Rosita and Emil Coleman's music. The Hollywood, no cover charge and a whole lot of girls showing a whole lot of themselves, and very nice, too, goes on and on. And there is always that hardy perennial, the Montmartre, where everybody learned to dance.

EFFORTLESS LIVING

The whole tendency of modern living is towards perfect living—living comfortably and smartly. People are making their real establishments in the country and keeping merely a pied-à-terre in town. These little—or big—stepping-stones are achievements in comfort, chic, and freedom from care. The new Carlyle at Seventy-Seventh Street is a prime example of this sophisticated living with none of the cares of housekeeping. It is a super-apartment hotel. In your lovely little suite, you are waited on by servants dressed as smartly as you would dress your own—no bedraggled chambermaids or harried hotel waiters. A smart housemaid in a fluted cap brings you an appetizing breakfast on a gay little breakfast set. You live in the atmosphere of a domicile of your own directing, but with not a single detail to attend to, with the management entirely off your hands.

People will lunch, as they have for years, well and with enthusiasm at the Colony, the smartest restaurant in New York, in groups or *à deux*, seeing and speaking to all their friends, seated at near-by tables. They will go to Larue and recognize the head waiter from Palm Beach. Another day, they will find themselves in the Voisin, always with its little groups of busy men, a grand place for lunching with one's husband, or beau, as it is not too far up-town and soothes him with delicious food. They will go to the Marguery, this year, as ever, so restful with its sun and space; they will lunch casually at Cyrano's, a restaurant with a real French flavour, or at the Passy, with its cheery modern zigzags and admirable Italian service. One's pet speakeasy one must and will find for oneself. Everybody has one; every one goes. For the intimate tea-hour, the Rumpelmayers themselves, *mère et père*, are coming over from their European establishments to set up in the new Saint Moritz and show us how tea should be taken.

SERIOUS MATTERS

Not everything planned for the winter is so frivolous, though, for many women are serious enthusiasts about serious things. They go to lectures, exhibitions, and various lessons, and really study. Columbia University lures many of them up-town. One of the most popular courses there is the one on landscape-gardening, as so many women want to be really intelligent about their gardens.

After having been Egyptian, Spanish, Russian, and a dozen other things in town, we are now going to be Mexican-mad, if one can predict anything from the number of Mexican art exhibitions that are scheduled for this winter. The Carnegie Exhibition of Fine and Applied Mexican Art will be at the Metropolitan Museum for a few weeks before "going on the road." Another and permanent exhibition of Mexican art will be at the Art Center. And at the Museum of Modern Art, the directors are planning a one-man show of extraordinary Mexican photographs by Tina Modotti, a talented young Italian.

Mrs. Averell Harriman is making a really interesting experiment with the agency of the Marie Harriman galleries, where she will show her own pictures, as well as other modern painters. She is particularly interested in modern French work and will present some very fine collections. Here is a perfect demonstration of the modern trend of young, clever women to turn more and more from purely social activities to all kinds of interests in the arts, the theatre and business, so that the opening of these galleries will be both smart and significant.

Jacques Chambrun, at 556 Madison, is interested in the modern French, also; and the Museum of Modern Art will move, with attendant fanfare, to a new home not yet definitely arranged. There are dozens of other galleries and exhibitions, of course, but these are making some grand experiments and showing the pictures that everybody is interested in nowadays, some of us because we are enthusiasts of the school and some of us for the purpose of reassuring ourselves that the art world has really gone quite, quite cuckoo. Also, a good controversial exhibition has been a godsend at many a dinner-table, for it can always be counted on to start a conversation that may lead to blows, but is at least lively.

Another interesting activity is taking form in the new men's club called the "Hangar." It is called this, they say, because, although not dedicated to flying, flying is the very smartest of the sports to-day, and this club is for the smartest of our young business men. The "River Club" has broken ground now, and when it is ready will be not only one of the most charming clubs in America, but a unique one, as it is a city club for both men and women. It is being decorated by Mrs. George Draper, (Continued on page 109)

For a Discriminating Clientele

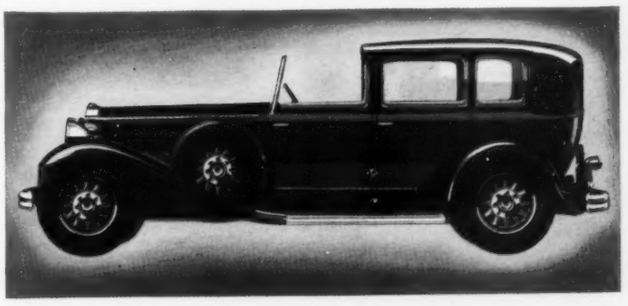
Boehmer, the world-famed Parisian jeweler, enjoyed the patronage of the nobility of all Europe. He made his most superb necklace, valued at half a million dollars, for Madame DuBarry—but, completing it after her exile, offered it to ill-fated Marie Antoinette and Louis XVI

The patronage of the discerning has inspired distinguished and luxurious Packard cars for more than 30 years. Packard was born to occupy the fine car field exclusively—quickly won a discriminating clientele. With never a compromise with quality, ever a single ideal of excellence, Packard has been rewarded with a position of world leadership in the fine car field.

Today's Packard Eights—Standard, DeLuxe and Individual Custom—are destined still further to enhance the now priceless Packard reputation. Refined and improved in appointments, more beautiful and more powerful than ever, they offer transportation that is truly luxurious in every sense of the word.

Those who buy today's Packard Eights are providing their families with motoring beauty, comfort and prestige that the years will not lessen. Packard owners prefer to keep their cars rather than trade them in at frequent intervals. And Packard makes it easy and desirable to do so by a program of evolutionary improvement, rather than radical change. Such a policy does not obsolete the characteristic distinction of Packard appearance.

An investment in a Packard Eight, therefore, is as wise as it is satisfying—for when the Packard owner keeps his car he pays little, if any, premium for luxurious transportation.



PACKARD

ASK THE MAN WHO OWNS ONE

She is the cynosure of fashion. About Her lingers the very elusiveness of style .. the impalpable bouquet of Lotus d'Or .. veiling Her in mystery, while the smart world wonders.

Lenthéric PARIS
Ses Parfums

245 RUE SAINT-HONORÉ · PARIS · FRANCE THE LENTHÉRIC SALON AT FIFTH AVENUE & 58th STREET · NEW YORK ALSO AT ALL HOUSES OF FASHION

SILVER~*The Old and The New*

Interesting pieces of the Georgian Period from the SPAULDING-GORHAM importations.

The Sterling Silver Coffee Urn is dated London 1801 and was originally owned by Viscount Charlemont.

The Sauce Tureens are genuine Old Sheffield made in the reign of George III. Circa 1790.

This photograph shows Modern Silverware—reproductions of authentic Georgian pieces made in Sterling Silver by the GORHAM Craftsmen.

Illustrations of GORHAM-*Flatware with prices will be sent on request.*

SPAULDING-GORHAM, *Inc.*

Jewelers and Silversmiths

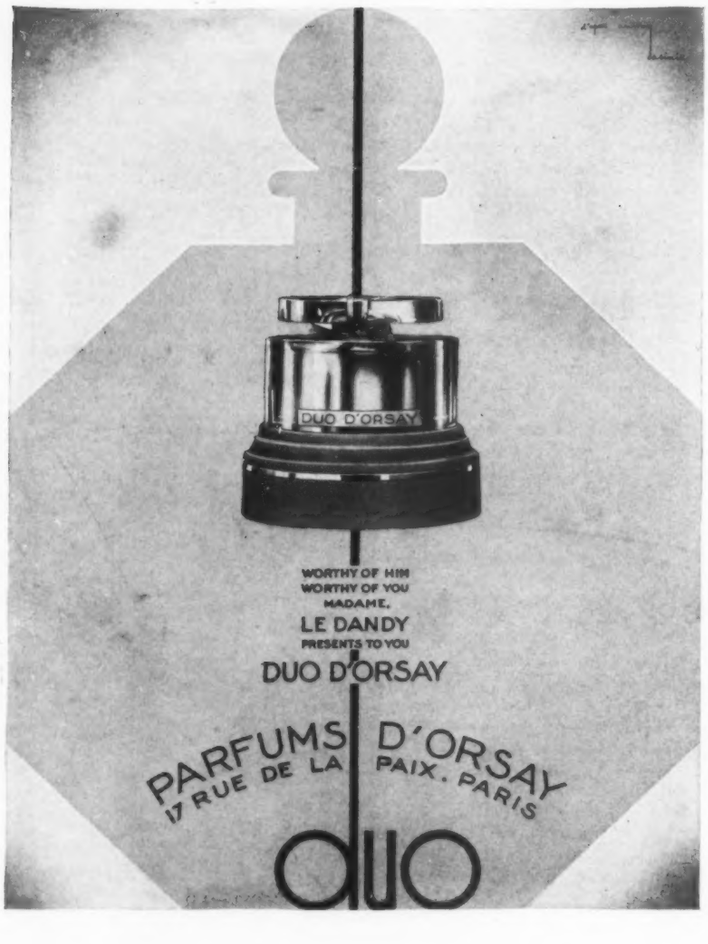
MICHIGAN AVENUE *at* VAN BUREN STREET, CHICAGO

Associated with
BLACK, STARR & FROST-GORHAM, Inc.
Fifth Avenue, NEW YORK

Associated Stores in
EVANSTON PALM BEACH ATLANTA
PARIS SOUTHAMPTON

Le Dandy d'Orsay

The contribution of Paris to the exotic requisites of the connoisseur.



Duo d'Orsay

The romance of yesterday blended with the sophistication of tomorrow.

SMART TRAVEL AT MODERATE COST

(Continued from page 94)

and comfort that make this one of the most popular of transatlantic lines.

Since speed is not the main object in the construction of a cabin liner, it would seem that the other major points in transatlantic passenger service had been realized to an even greater extent than on the express liners. This is due partially to the fact that the de luxe cabin ships, in being newer, have been able to take advantage of all the proved best points, demonstrated by the older express ships, as well as the newest inventions for safety and comfort. Every transatlantic company operating these cabin liners have their various slogans, such as "Every cabin has a shower or bath," "No inside cabins," "Each cabin, no matter what its position, has direct contact with outside air," "Beds instead of berths," "Running hot and cold water in every room." Swimming pools, gymnasiums, and nurseries are other attractive additions, with nurses in attendance for the mother who is travelling without a nurse or whose nurse takes to her bed, as invariably occurs, the moment the pilot is dropped.

STEERAGE IN THESE DAYS

Important innovations are making tourist third class, likewise, as comfortable, from the point of view of equipment, as the more expensive parts of the ship. The cabins are necessarily smaller, but running hot and cold water, tables for four in the dining-room, a nursery, and the use of the swimming pool have recently become usual.

Many of us can look back at the not-so-remote time when third class, or steerage, was a byword for hardship and a callous disregard for the rights of one's fellow men. Adventurous and socialistically minded young people travelled steerage in order to test out its discomforts so that they might write articles and arouse public opinion to the point of taking measures to abolish them. Whether or not their polemics were instrumental in bringing about the changes that have occurred, it suffices to say that the discomfort as well as the opprobrium and the adventure of travelling third have passed into the limbo of many another pre-War social injustice. Adventuresome young men and women continue to travel third, but, to-day, the thrill is of another sort—that of achieving Europe on next to nothing, with congenial companionship and with comforts comparable to those offered in the first class of many of the older ships. It would seem, from the number of young people travelling tourist third, that Europe is much nearer for the traveller with five hundred to spend than the one with five thousand. Sound economics have probably been more largely responsible for improved conditions in the less expensive classes than any reform wave. It is not only smart to consider the cost, but it is good business to offer the opportunity for practising thrift.

Ship decoration is a much discussed point, these days, when so-called modern decoration is regarded by a certain group of people as a demonstration of a modern point of view. As a matter of fact, a ship's essential modernity is dependent upon its construction, the type and strength of its propellent power, the subservience of its superstructure to considerations of speed and steadiness. The *Lafayette* and the *Britannic*, to cite the most recently launched liners, are both of them unequivocally and beautifully modern. That the *Britannic* uses French seventeenth century for its dining-salon décor, and the *Lafayette* French twentieth century, is irrelevant. To the hidebound functionalist any decoration on board a ship is anachronistic, whatever its period. He claims that the ideal ship decoration is absence of decoration, distinction depending entirely upon the accuracy and economy with which the interior express their function. There should be the nothing-in-excess that the stripped, but elegant economy of a sailing vessel or airplane demonstrates. But anything savouring of theory must be avoided on a transatlantic liner, due to the fact that it serves two equally important functionalistic principles, that of getting its passengers across and that of providing them with the background for having a good time, according to the several interpretations possible for the latter requirement. The liner of to-day must be a floating hotel and a resort, in one —its decoration must induce the vacation spirit.

ITINERARIES

In the interests of economy, something is to be said not only about the type of ship upon which one travels, but also about the ports of call a ship makes and the advisability of a pre-planned itinerary to obviate retracing one's steps. Let us say that a traveller wishes to visit the Riviera. He or she may go from New York to Cherbourg, then to Paris, and, by rail, to the South of France, returning by rail to Cherbourg to embark at the same place for New York. Or, instead of retracing his steps in this manner, he may—at far smaller cost—embark at Marseilles. Not only does he avoid the railroad trip back to Paris, and thence to the coast, but, in addition and actually at less cost, he may stop at Alexandria, Naples, Palermo, Lisbon, and thence reach New York on the *S. S. Providence* of the Fabre Line. The added pleasures of the latter trip need no description. Or he might embark at Barcelona, stop at Valencia, Malaga, Cadiz, and Vigo—absorbing some of Spain's romance—before he returns to New York on the *S. S. Magellenes* of the Spanish Royal Mail Line. Still another alternative exists in a Marseilles to London passage via the Peninsular and Oriental Steamship Company. If he has gone as far as Italy, he might consider a return trip from Genoa, stopping at Algiers, to Southampton or Amsterdam, via the Nederland Royal Mail Line. The northern part of Europe offers similar opportunities for itineraries that combine economy and pleasure.

THE "FOUNDATION" OF FASHION

AT BONWIT TELLER'S

LIKE THE NEW MODE, THE CORSET OF 1930 IS SUBTLY INTRICATE . . . IT NEEDS SPECIAL CARE—LUX CARE," SAYS THIS FAMOUS STORE

In the marvelous corset department in the beautiful new Bonwit Teller store they perform miracles. With the cleverest, subtlest of foundation garments, achieve for you just the "figure" you've longed for!

"Corsets in the old sense are extinct as the dodo," these experts say. "Today they are of the loveliest, softest of georgettes, chiffons, of elastic as supple as silk. Beautiful laces give them the daintiness that expresses the feminine charm of 1930.

"That is why one must give them special care. The perfection of line may be *ruined* in washing. When washing, *take care to use* Lux, so that the elastic is not stretched, so there is no pulling of fibres to spoil the fit.

"And because Lux preserves the color and texture of the beautiful silks and laces.

"Whether one's 'foundation' costs $225, or $50, or $5, we advise using Lux."

At Bonwit Teller's they do the biggest business in the world in corsetry! So they know! Just as you use Lux for your lingerie and your hosiery—so give your "foundation" the Lux care that preserves its delicate beauty of color and perfection of line.

(Right) An exquisite "foundation" of intricate design, which costs $165. The heavy crêpe de chine is of softest peach and the beautiful lace of deep beige.

(Below) The ribbed georgette in this "foundation" priced at $225) was especially created for Bonwit Teller in France. Such fine materials need the gentlest care—so this famous store specifies Lux.

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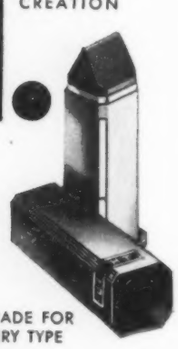

YBRY never betrays! It is a cunningly designed gay accomplice in woman's business of making herself entrancing.

You want to be sure of yourself from 9 A.M. till 3 A.M....insist...Ybry...truly permanent.

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ENTRUST YOUR LIPS TO *Ybry*

SEEN ON THE STAGE

(Continued from page 60)

most of them serve as pleasant foils for the men and are energetic accomplices, also. At least three of the men are, in the argot of Broadway, top-notchers.

This is especially true of Al Trahan, who makes his first appearance in a revue after a long and successful career in vaudeville. True, the assemblers of the show have permitted him to repeat his act, but it is such an hilarious excursion into knock-about comedy that once is not enough. He does everything to extract amusement from a piano; he even refrains from sitting upon it or attempting in any other way to burlesque Helen Morgan. That in itself is no small accomplishment. In Marc Connelly's trick sketch, "The Guest," he proves that his funmaking is not confined to what can be extracted from a baby grand piano.

Jay Flippen, well known to regular patrons of musical shows, brings to his work in this one the same sense of comedy, verve, good nature, and assurance that have made his earlier endeavours stand out.

And a tall, lanky, loose-jointed fellow, who is listed on the program as Davey Jones, leaves no doubt that he is not inferior to any eccentric dancer on Broadway to-day.

Two songs in the revue threaten to be sung up and down the country this winter. Herman Hupfield's "Sing Something Simple" literally "stops the show"—audiences insist on encores. "Foolish Face," by Arthur Schwartz and Howard Dietz, falls pleasantly on the ear, nestles there. Ruth Tester and Davey Jones render the latter; in the former, Miss Tester is assisted by Fay Brady and Arline Judge. The songs practically carry themselves, for, besides lacking voice, Miss Tester's personality can best be described by the currently overworked word "cute."

Four of the half-dozen sketches are really funny—a fairly high average. There are besides a chorus consisting of sixteen comely, well-trained girls, charming, appropriate sets and drapes by Jo Mielziner, and skilful direction —all combined forming as genial, merry, smart a revue as has come to Broadway in many months.

"UP POPS THE DEVIL"

The comedy, half of which provides a pleasing exception to the "pretty good" fare of the new season, goes to Greenwich Village for its milieu. The authors, Albert Hackett and Frances Goodrich, have drawn heavily and successfully upon the myth of that region for the atmosphere of their "Up Pops the Devil." Their people are "Bohemians"; they have the charming carelessness towards the conventions of society that in fiction—perhaps in fact, too—was confined largely to the *Quartier Latin* of Paris until just before the War, when a similar colony established itself to the south and west of the Washington Arch and was soon famous all over the United States. People who dance, drink, love, and laugh when, how, and as much as they please. And work the same way. They proclaim themselves artists, and most of America accepts their proclamation. The authors leave out the earnest, rebel population of the district, which is just as w considering the kind of comedy th set out to write. They would have proved their play immeasurably if th had omitted also the serious, dee breathing, emotional portions of th plot. For those passages are out key, forced, injecting a note of fals ness that discolours all the rest.

Steve Merrick has a regular job n feels that if he were not bound do by it he could write at least the ne great American novel. His wife, An who dances in a soi-disant cathed where talking-pictures entrance mul tudes, induces her employer to per her to work more hours each day. T increase in her salary provides th Merricks with enough money to li on. So Steve gives up his job, dons apron, cares for their studio apartm —the sweeping, the dusting, the orde ing of supplies, the cooking—, an when not thus engaged or interrupte by the laundryman, friends, and a quaintances, manages to set down few words on paper. He, however, bo a bottle of champagne instead of pa ing the laundry bill, so he and An quarrel and separate—he not knowi that she is enceinte. In the third ac he learns the truth, and, presumabl all ends happily.

The authors clear the stage of th interesting characters in the middle the second act in order to give the pa plenty of time and space to quarr and part; they do the same in th third act, that Steve and Anne ma run what used to be known in the trad as "the gamut of emotions" before th embrace and enable the curtain t descend. Incidentally, during a lar portion of the first half of the thir act, a girl friend who has sublet th Merrick apartment urges, warns, an commands two somewhat inebriate young men not to tell Steve of Anne's condition. She need not have taken th trouble—the authors send all thre away and bring in two new figure through whom, by silly and prolonge means, Steve learns the secret. That i in plain words, bad playwriting.

Those two heavily emotional scenes do everything possible to make wooden and stagey what is otherwise a gay joyous, insouciant comedy. They turn a delightful, spontaneous, casual work into an obviously plotted piece o theatrical claptrap.

The episodes devoted to atmosphere bubble. The unknown drunk who strolls into the wrong apartment and makes himself at home, the friends o the Merricks who meander in, stretch their legs, use the telephone for long distance calls, take possession of th kitchen and the liquor whenever they choose—all that is done truly, happily. The only unfortunate touches in those parts of the proceedings are the stiff ness of John Marston and a Southern girl who would undoubtedly be crowned queen in any cooing contest, a rol poorly written and made worse by the acting of Janet McLeay.

All the other actors, under the skil ful direction of Worthington Miner understand what the script requires o them and know how to answer the re quirements. Sally Bates plays Anne seriously, much as Clare Eames would play her. (Continued on page 104)

Mrs. Ruth D. Maurer of New York

distinguished exponent of beauty culture

tells you how to keep that schoolgirl complexion

THERE'S scarcely a beauty specialist in all America who doesn't know the name of Mrs. Ruth D. Maurer; Mrs. Maurer, for years an outstanding American leader in beauty culture, graduated some 80,000 pupils! Her influence is felt, her opinion respected, wherever beauty theory is taught. "Tell us," we asked Mrs. Maurer, "a good plan for keeping youth and beauty . . . an easy plan and one that every woman can follow."

First, consult an expert

"Well—first of all," she replied, "find a beauty specialist in whom you have confidence and get into the habit of consulting her regularly. That is every bit as necessary as the proper home care.

"Then, learn a few plain truths about yourself. This for instance: that your skin must be kept thoroughly clean if you want to keep that schoolgirl complexion!"

"And what," we wanted to know, "do you consider the best way to keep the skin clean?"

"Personally," Mrs. Maurer answered, "I consider Palmolive Soap a primary aid in attaining a lovely skin because I am a firm believer in the virtues of olive oil for beauty cleansing—and Palmolive, as you know, is made of olive and palm oils.

"Indeed, those are the only fats used in Palmolive, analysis shows. We, of the beauty profession, have great faith in those particular vegetable oils. We know them to be both soothing and penetrating—two qualities invaluable for cosmetic purposes."

Mrs. Maurer, of course, advises Palmolive together with the various creams and cosmetics which she, herself, manufactures—for she is today president of a well-known cosmetics firm.

"When you use Palmolive," says Mrs. Maurer, "work its lather gently into the skin of face and throat with your hands or with a soft cloth; then rinse with both warm and cold water before applying make-up."

And—since Palmolive costs only 10 cents the cake—it is advised (and used) for the bath as well. Its olive and palm oil content provides a lather that is soothing and beneficial for the entire body—just as it is for the face. To keep that schoolgirl complexion act on expert advice. Use Palmolive.

Retail Price 10c

PALMOLIVE RADIO HOUR—Broadcast every Wednesday night—from 9:30 to 10:30 p. m., Eastern time; 8:30 to 9:30 p. m., Central time; 7:30 to 8:30 p. m., Mountain time; 6:30 to 7:30 p. m., Pacific Coast time—over WEAF and 39 stations associated with The National Broadcasting Company.

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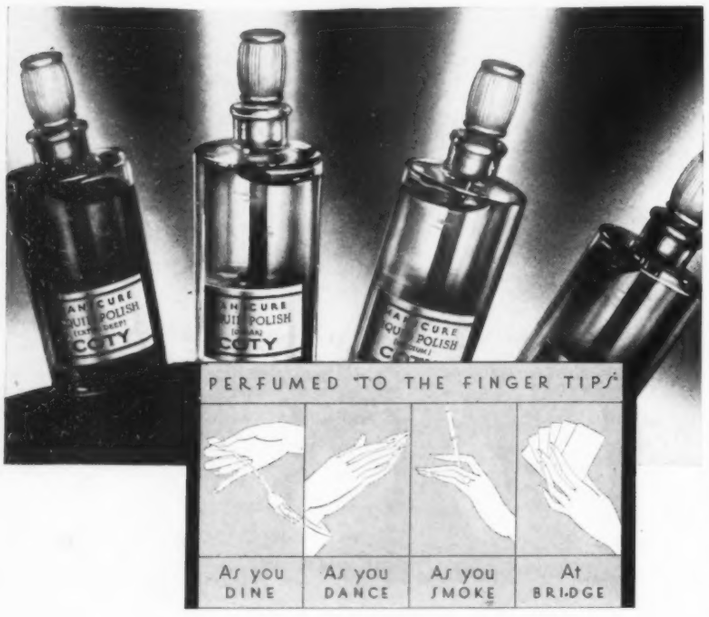

By a new and exclusive process Coty—the world's greatest perfume genius—has skillfully blended Coty perfume with gentler, finer manicure ingredients. And now only in Coty Perfumed Manicure Polish can you be sure of exquisite fragrance without the slightest trace of chemical odors.

A single coat of Coty Perfumed Manicure Polish gives your nails a sparkling natural brilliance, without any of the artificial over-coated look smart women avoid. Quickly, smoothly, your nails acquire crystal perfection that lasts a week or more. This Polish does not chip, peel or make the nails brittle.

To introduce this marvelous new Polish to you Coty has a charming Trial Size Polish and Solvent Combination Set which can be obtained only by sending the coupon below to Coty.

Four shades: Clear, Medium, Deep or Extra Deep—$1.00. Perfumed Polish and Solvent Combination—$1.50. At the better shops everywhere.

THE TEST below proves that Coty Polish does not become unusable through evaporation the way ordinary polishes do

After six days of continuous exposure to the air ordinary liquid polishes became gummy and practically solid

Coty Perfumed Manicure Polish tested the same way remained fluid—easy to spread and dried quickly on the nails

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THE UNSEEN LABEL

(Continued from page 66)

predigest French fashions into a form that makes them more applicable to our climatic needs, our lives, and our figures, but they also create a mode as definitely American as it is definitely of our era. They have salons where slender mannequins display the products of their invention to buyers from every corner of this sprawling country. These buyers purchase the models that are sold retail to the American woman.

The work of these designers goes on at a pace that is characteristic of this country; it is incredible how much work is done in these places. The Paris designer toils from season to season, but the American designer's work is never done. As Miss Josephine Copeland, who designs the tremendously smart clothes of Pattullo, said to Vogue with a sigh:

"It's hard to be an American designer. The French can take their time over their collections, working three months over one opening. But we—we lead a hard life, with buyers from California to Maine, from Montreal to Miami expecting a new batch of models every two weeks. We have to fill in between seasons after the last French clothes are old stuff."

Who are the American designers? Let Vogue introduce some of the designers of American clothes for the wholesale market.

Here is Mr. Omar Kiam, that young designer whose white evening dress, made last year for Katharine Cornell to wear in "Dishonored Lady," created such a furore that dozens of smart women sprang from their couches the morning after the première to rush out and find it for themselves. In his lovely lettuce-green salon, Mr. Kiam shows a line of extremely elegant clothes, sophisticated and cosmopolitan essentially. Although entirely in step with the great French arbiters of fashion, these are still stamped inescapably with the personality of their designer.

DEAN OF AMERICAN DESIGNERS

Next, let us introduce Mr. Edward L. Mayer, in a sense the dean of American manufacturers. Besides creating a definite number of smart dresses that he shows with his French collections, Mr. Mayer produces a variety of materials in his own factory. An interesting process is the printing of his own velvets in designs that are essentially a part of the designs of the tea-gowns into which they are made—one of the types of costume for which he is famous.

In the salon of Miss Frances Clyne, Vogue next questioned this dynamic young woman, whose clothes have so often been illustrated. Miss Clyne has always been a designer; she has the instinct in her very bones; she is what is called a "natural" in prize-fight parlance.

"One certainly needs to go to Paris for the inspiration to create," she said. "Half of it is the example of the French designers, half of it the entire change that the trip gives one.

"In my business, I have to keep creating. Buyers from all over the country are continually demanding new things. And they have to be created not only to set off the American woman and the American fi but also to flourish in the extrem the American climate. For unse able summer furs and light-we winter coats that do not lend th selves to heavy interlining are ha from America.

"The dresses that I call Amer models are models that fulfil Amer needs. Often, in a New York re rant, observing smart American men, I get an inspiration that set of these American modes in moti

Miss Copeland, whom we menti before, also has definite ideas of w the American woman wants and the points up as softness, becom ness, flattering neck-lines, and clos waist-lines that show off the su figures of most American wo

Miss Hattie Carnegie, like M Clyne, conducts both a retail an wholesale establishment. She has signed some of the most wearable beautiful clothes in the last few ye among which have been several mous successes.

In the wholesale dress trade, pa ularly in sports wear, Mr. Will Bloom's name is associated with very finest of American designing. career started with the making men's clothes. He was one of the f to introduce that comfortable fash of men's sweaters for women. He s turned his talents to the designing women's clothes and has had a gr success. He is a great expon of the purely American fashions su as the ubiquitous polo shirts and ski the use of cottons, polo coats, rag sleeves, and wool lace, which, as remarked to Vogue, was shown in N York before Paris exploited it.

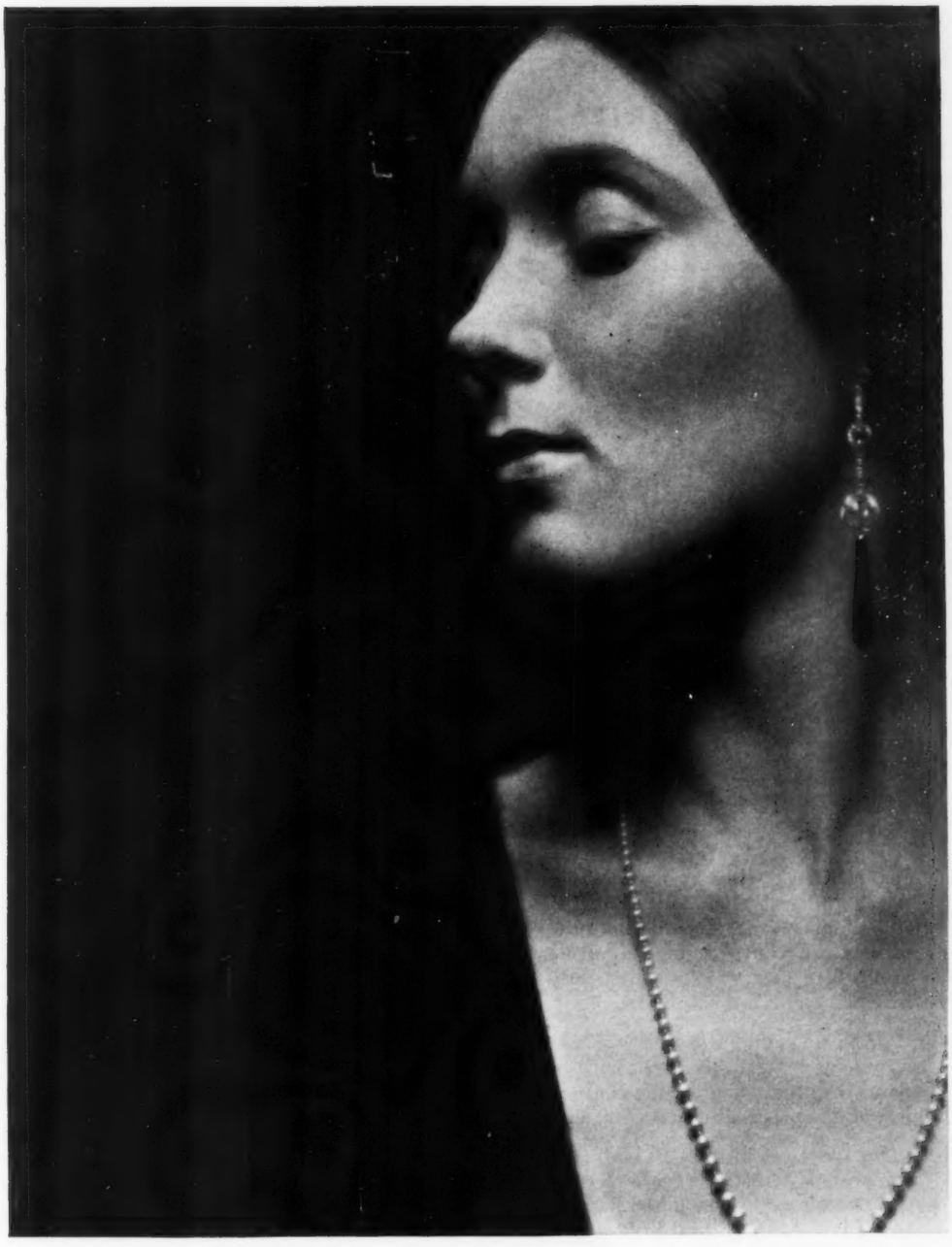
THE ALTERATION HANDICAP

Mr. Richard Beller of A. Beller's a young man with that alert look of creative people. He has definite a interesting ideas about what t American woman wants in contrast what the Frenchwoman wants. As said to Vogue—

"Take coats, for example. Y know how a Frenchwoman adjusts drapes a coat after she has put it o An American just won't bother w that. For years, when the French co had no fastening, we had to make co that fastened somehow, so that th would stay as they were intended to worn. Another thing is that the cloth we make for ready-to-wear consum tion have to be able to be fitted. Mo French clothes have seams running such a way that they can't be open or fitted in. Our clothes have to b made in such a way that they can b altered."

There is, also, Mr. Armour, amazingly inventive young man with great feeling for the unusual cloth that he designs. Mr. Emmett Joy is another artistic young man, who original dresses one sees on all one friends at the smartest parties. D Monte Hickey is a house where cou try coats and suits, sturdy woollens and young girls' clothes are conserva tive classics. And the list is not b any means finished.

First of all, unlike the French de signers who (Continued on page 104)



ALMOST EVERYTHING that has to do with women of grace and fashion is of such universal interest that it straightway becomes news. It was news, therefore, when the Style Capitals of the world first began to enjoy WRIGLEY'S and form the inexpensive habit of satisfying that natural human craving for something "just a little sweet" and yet refreshing. It is news now that WRIGLEY'S keeps lips divinely shaped. Chew WRIGLEY'S if only for ten minutes a day. Chewing is an age-old Beauty Secret for lovely lips and teeth. Try DOUBLE MINT—it's PEPPERMINT flavored.

K-64 INEXPENSIVE » » » SATISFYING

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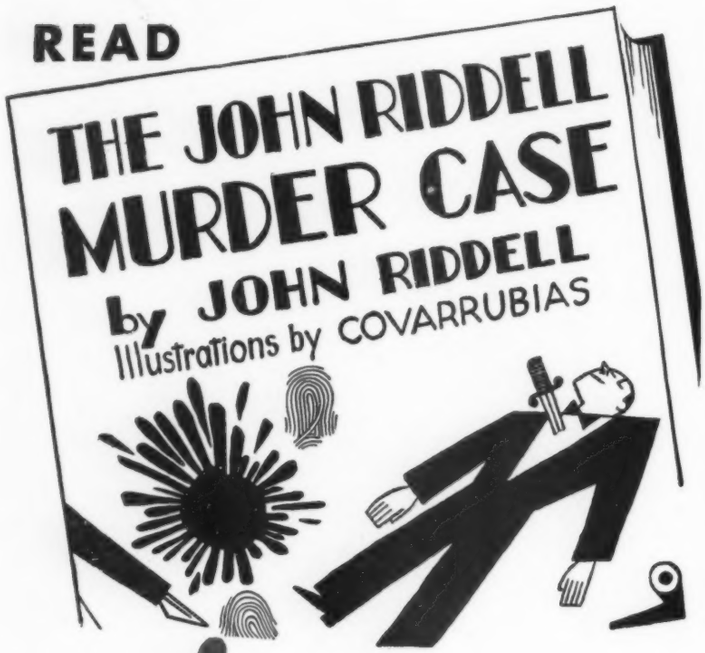


For years, readers of *Vanity Fair* have wondered at the real identity of the figure who slinks through that magazine's pages under the name of John Riddell. That's the insidious thing about him. Working under cover—under book covers, to be more exact—John Riddell has slaughtered a frightful number of literary reputations, always leaving the scene of his crime with a mocking laugh.

With no lethal weapons up his sleeve, with no blunt instruments behind his back, with nothing, apparently, more dangerous than an unerring instinct for parody, John Riddell has pinioned scores of writing authors to the shaft of mirth.

But now retribution has overtaken this arch-fiend! That celebrated detective, Philo Vance, working hand-in-hand, or pen-in-hand, with a noted American author, tracks Riddell to his lair—only to find him nearly murdered!

Read the book for yourself. Guess the real name of the heartless wretch who lurks beneath John Riddell's whiskers! Learn why Riddell's lone weapon, a sharp barb of wit, has created such carnage in our best book circles.

"The John Riddell Murder Case" is a merciless parody of the whole scene of American letters. In its pages you will find gay travesties of Theodore Dreiser, Will Durant, Peggy Hopkins Joyce, S. S. Van Dine, Richard Halliburton, Sherwood Anderson, and many others who have been guilty of perpetrating books upon an unsuspecting public. If you like parody peppered with touches of real satire and occasional bits of burlesque, "The John Riddell Murder Case" should prove the book of the year for you.

Covarrubias adds to the grandeur of the occasion by contributing some typically devastating illustrations.

WHEREVER GOOD BOOKS ARE SOLD $2

THE JOHN RIDDELL MURDER CASE

BY JOHN RIDDELL • ILLUSTRATIONS BY COVARRUBIAS

CHAS. SCRIBNER'S SONS, PUBLISHERS, N. Y.

THE UNSEEN LABEL

(Continued from page 102)

have to consider the whole world of women in their designing, American manufacturers have made a study of the American woman and her needs. They know her habits, her type, her figure, her life, and her preferences and prejudices. As a consequence, they can not only edit Paris dresses into a form comprehensible to Americans, but can create models that are essentially hers. And so successful are they that the American woman spends, in America, one billion, two hundred million dollars for her dresses.

They have developed an uncanny sixth sense that tells them, unconsciously, the trend of the mode. In June, the American wholesalers have their openings for autumn—a month and one-half before the Paris autumn collections. From these wholesale collections, clothes are delivered to the shops by September first, and these clothes are (very much) in the same feeling as the clothes from the Paris autumn collections. Thus, Vogue sees at the American openings in June points that she later sees featured in the August collections in Paris. This year, the curious puffed sleeve, the half-fur and half-cloth coat, the short fur jackets, the belts, and the vogue for brown were all apparent in New York in June—those same details that were also emphasized in Paris in August. It is as if good designers, regardless of nationality, had a special sense that consisted of realizing the consequences and results of the fashions of each season—if one colour and a certain silhouette are worn in winter the designers unerringly deduct from that what colours and silhouette will be right the next summer, as surely as night follows day.

Unanimously, they all pay tribute to Paris for her supreme genius and find inspiration in their trips to the Paris openings. But the American designer also create, as well as select from the creations of the French that which is truest and most right for the particular chic of the American woman. To know the American woman and to give her what is perfect for her—that is what the New York designer can do.

SEEN ON THE STAGE

(Continued from page 100)

Roger Pryor's Steve, although a bit self-conscious, always conveys the idea. Albert Hackett, one of the authors, is most happily cast—a tipsy little ne'er-do-well who takes for granted that he is welcome everywhere. Mildred Wall, Henry Howard, and Brian Donlevy contribute generously to a play that would have been sheer delight if it had not remembered, every so often, the playwriting formula and applied it in large splashes.

"THE UP AND UP"

The Misses Eva Flint and Martha Madison, who wrote last year's "Subway Express," have brought forth what they describe as "a comedy of our time," called "The Up and Up." It has to do with book-makers and their racket and a regulation love-triangle. It includes a poor first act, an interesting, but excessively noisy second, and an inept third. The middle act and one performance give it some claim to life.

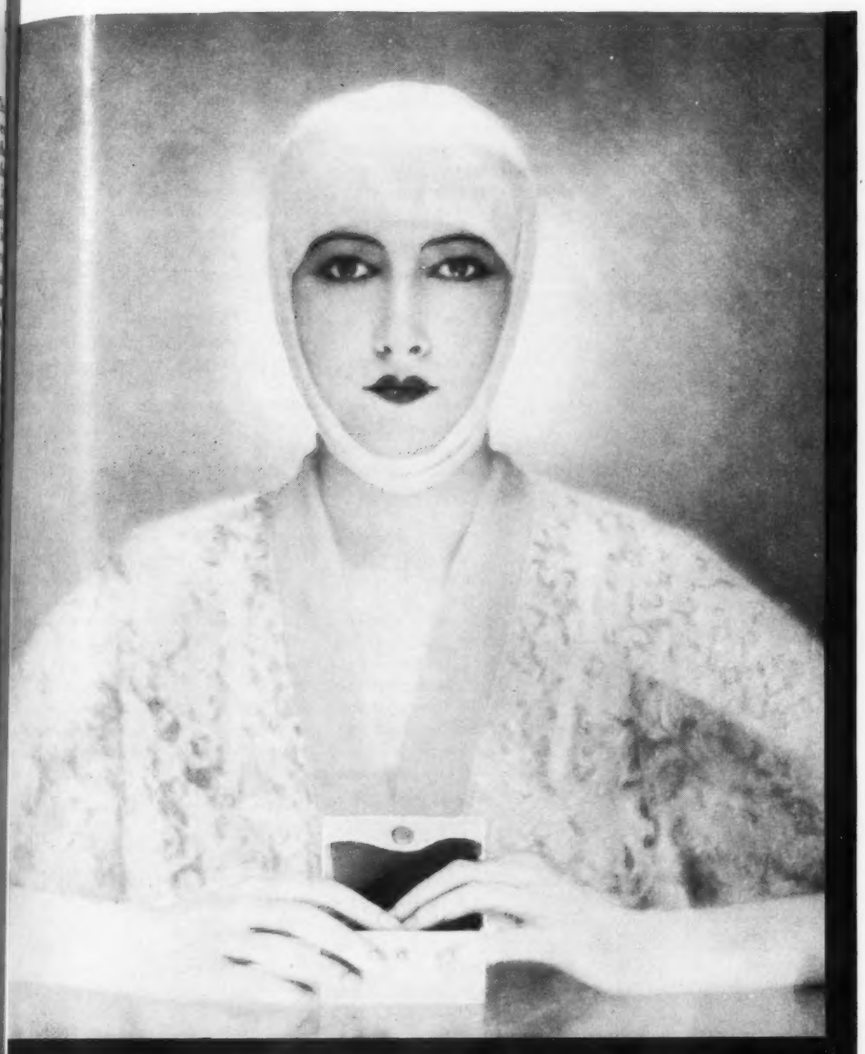
Pat O'Brien, who played Steve Crandall in "Broadway" so effectively, is even more successful in depicting Curly, the "master mind," the Napoleon of the book-makers. He acts with quiet force—sharp, penetrating. And yet his manner suggests something akin to diffidence, perhaps merely strength perfectly controlled. Donald MacDonald, a sterling actor, is miscast; he plays the weak taxi driver as if he were a drug fiend. Certain "bits," notably the Kid Regan of Anthony Blair, are well done.

The play shows painstaking observation of book-makers and how they live and behave. The authors have put into the mouths of their characters what seems to one who has never spoken with them the true vernacular of such people. A thrilling raid, a love-scene constantly interrupted by the ringing of a dozen telephones—there are many things of that sort excellent in themselves. But they are not sufficient to carry the drama.

"THAT'S THE WOMAN"

If the story that Bayard Veiller has chosen for his melodrama, "That's the Woman," had occurred in real life, the head-line in the newspapers would very likely be "Old-Fashioned Southern Chivalry Receives Death-Blow." Richard Norris, accused of murder, prefers electrocution to "dishonour"—he refuses to tell the facts because they might imperil the social position of Margaret Erskine, whom he loves. But his mother employs an attorney, whose plans never fail, to defend him. So he is freed. An appropriate title would be "Greater Love Hath No Woman" or, better still, "Greater Skill Hath No Lawyer."

Veiller's reputation as a master of melodrama was established long ago. "The Trial of Mary Dugan" furnished additional proof that his reputation was deserved. This latest effort reveals his laurels lamentably wilted. A melodrama without suspense, pat, slow, interesting only in widely separated spots. A. E. Anson brings his well-known manner and his polished technique to his interpretation of the lawyer for the defence, but that is far from enough to save a crude bit of carpentry from revealing its crudeness.



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THE CONDÉ NAST PUBLICATIONS
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AS SEEN BY HI

(Continued from page 86)

people, and, when they taste popularity, the crowd showers them with everything they have at hand—the cushions they sit on, their hats, and the contents of their pockets, and they earn money on the scale of Broadway stars.

FROM BIARRITZ TO SAN SEBASTIAN

The short journey from Biarritz to San Sebastian on the days of the good bull-fights is rather jolly, for one knows the occupants of all the cars along the road, and stopping for the Customs formalities at the frontier is not unlike going to a garden-party or to a Court at Buckingham Palace and getting caught in the line of traffic. After the bull-fights, every one goes to tea at the Maria Christina, the huge hotel in San Sebastian, and drinks absinthe or Spanish chocolate flavoured with cinnamon and eats the little cakes. San Sebastian is really a beautiful place. Like all of Spain—more than any other country in Europe—, it retains a romantic atmosphere of its own. And, like the scene in the bull-ring, there is something grandiose about the scene in the streets. There is a dazzling show of splendid and rich motor-cars, and nothing can touch the chic of the Spanish chauffeur, for he, like the bull-fighters, is always on parade. The smart Spaniards, both the men and the women, have dash and elegance and are surrounded by a mystery for foreigners that is natural in a country where foreigners are really not accepted.

The colour of Spain spreads over into the country that surrounds Biarritz, for, after all, it is Basque country, and the Basques are a part of Spain. One may make endless excursions by motor in the afternoons, the same trips that King Edward loved in the early days of motoring, when the modern fashion for Biarritz, which he started, was just beginning. But Biarritz has always had a charm for royalty. It first became known when the Empress Eugénie was ordered there for her health and built a palace by the sea. This has now become the Hôtel du Palais, and the days that her Court spent on the same beach where we swim to-day are recorded in the Winterhalter pictures in the Louvre.

WINTERHALTER IN 1930

What would those elegant ladies, strolling on the beach in their elaborate *toilettes*, pictured for us by Winterhalter, think of the ladies of to-day in their *maillots*, if they could return and see them after only sixty short years have elapsed? But they would not be so horrified at the spectacle the women present at night, for, since the return of dresses with long, full, ruffled skirts and bodices cut to drop off the shoulders, there is not such a discrepancy between the costumes of the Second Empire and our own time. They are both of the romantic type, and any night, in the shaded light at Casanova, one seems to see the beauties of 1870 floating about the dance floor.

This illusion is increased by the fact that the Casanova, at Biarritz, is one of the most romantic spots in the world. As you arrive and your motor rolls down a leafy lane, a man in uniform blows a whistle, and, at the gates, you are met by two flunkeys in powdered wigs, knee-breeches, and velvet coats, who bow and escort you through the garden, illuminating the way with lighted silver candelabra. Half-way up the leafy pathway, they bow and leave you with two more flunkeys, who take you to the top of the hill, where there is a dancing platform under the trees, bordered by a dimly lit loggia. Here, the spell of a beautiful moonlight night is never destroyed by a noisy jazz band or a glaring spot-light, and you are likely to dream away the night till the dawn.

Just now, there is an equally successful place in Biarritz, called Fisco's (like the new bar in Paris), but it is the reverse of Casanova—exceedingly lively and full of the sound of jazz. Here, all the young people go when they are not in evening dress and then, between six and eight in the morning, go on to Maxwell's for eggs and *croque-monsieur*, which is made of fried ham and cheese and bread and was, incidentally, taught the chic by Billy Fiske, on one of those early morning supper parties.

A "ROMAN" PARTY

The great party of this season at Biarritz was the "Roman" party, which was the happy idea of the Marquis de San Luis and some of his young Spanish friends, who decided that the bachelors should give a party. They took over the club-house at the Chambre d'Armour, and somebody suggested that, as it was rather Pompeian in style and crudely decorated in red and white, it would be a good idea to make it a "Roman" party. The guests dined in true Roman style, reclining on cushions at long, low tables draped in purple and garnished with flowers, candelabra, and gilded goblets, which made a very theatrical effect. The costumes were unusually good, and some of the men, especially the Spaniards, who have rather a Romanesque type of features, looked magnificent. Chato, the good-looking Spanish-Mexican whose name is really Elizaga, but who is always called Chato (a Spanish expression meaning "little nose"), came as a Roman Emperor, with two caddies painted as black boys who fanned him all during dinner. Various groups of young people arrived in carts drawn by white oxen, and others came in foolish-looking improvised chariots drawn by little donkeys.

Some of the women had been very clever about their costumes, and I thought it a shame that the dressmakers were not all there to get some good ideas. The Comtesse d'Arcangues, Lady Drogheda, Miss Alva Sargeant, Lady Patricia Moore, and Miss Betty Leary had such lovely dresses that I hope they will continue to wear them as their best party dresses for the rest of the season. Costume parties are always a success in Europe, for the simple reason that the men here take a great deal of trouble about their dress, it being considered bad form for a man to go to a costume party if he is not in costume.

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FOR years, smart Parisiennes have worn a path to the door of the little salon at 47 rue des Mathurins. Its owner, M. Gerard, possessed a precious lotion which magically, surely, trained a soft, smooth, *natural* wave into straight locks. Hair of any type or color—even stubborn hair—responded to this amazing treatment.

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The treatment requires no machine. The waving lotion is applied by hand, with a brush. The ingredients of La Gerardine have long been highly esteemed by hair specialists. The precise combination which cultivates waviness was discovered during experiments for a new, finer hair tonic.

La Gerardine is non-alcoholic, non-oily, non-sticky. It leaves no powdery deposit on the hair. Because it does not affect the color of the hair, it is the safest way to wave white, bleached or dyed hair. So harmless is La Gerardine that it may safely be used on a baby's head. In fact, many mothers use it to train young children's hair.

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And then what joy! When the wave appears, and grows deeper and deeper, you will know that it will remain *naturally* and *lastingly* your very own.

The right to give La Gerardine treatments is granted to hairdressers only by franchise after thorough instruction. Proof of La Gerardine's real contribution to hair beauty and health is the fact that New York's leading salons on Fifth Avenue and on Fifty-seventh Street were the first to apply for this franchise. Now smart beauty shops throughout the country are able to give the treatment.

For women who prefer to take the treatment at home, La Gerardine, with a book of instructions, is on sale in the toilet goods departments of leading stores. Price, for 8-oz. bottle, $2.00.

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While the hair is still moist, the wave is set either with combs or the fingers wherever it appears. Because La Gerardine is absolutely harmless, it is the best way to wave white, dyed or bleached hair.

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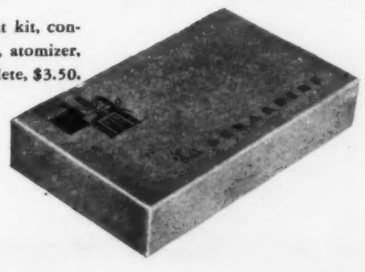

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THE 1930 GAME OF TWENTY QUESTIONS

(Continued from page 45)

are a popular fashion. They are made of such furs as Persian lamb, nutria, lapin (sometimes dyed black), moleskin, or caracal and are always part of a costume, worn over woollen dresses or over blouses with woollen skirts.

Sometimes, the effect of a short coat and a woollen skirt is obtained by the "fifty-fifty" coat, half fur, half fabric—another mode distinctly of this season. Many designers have made them, and many women will wear them throughout the coming winter. This type of coat is seen even at night, in white ermine and dark velvet, and is one of the most interesting of the new fashions.

3. Shall I Have an Ensemble?

Every smart costume is an ensemble—but never in the old sense of perfect matching. The newest type combines a dark coat and a light dress, and another type includes a tunic blouse worn over a skirt to match the coat. With a black coat and skirt, a white satin blouse is chic. Well-selected hats, shoes, gloves, and other accessories may form important links in these ensembles.

4. Is Everybody Really Going to Wear Woollen Dresses?

Every woman will wear them if she's really smart. For some occasions, nothing else is so chic. This fabric suits the 1930 silhouette to perfection, and, with fur as a trimming, it is a note of the season. Many of the new woollens have just enough body to give clean-cut lines to circular cuts, yet these weightless wools are sheer enough to be comfortable in our heated houses. A woollen frock or skirt is essential with a short fur jacket, forming a costume that, like the new suits, is delightfully slim and youthful. But don't order a dress you see in silk to be made in woollen—or the other way round!

5. What Silk Dresses Shall I Include in My Wardrobe?

Silk dresses are inevitable. But watch your step when buying them! Ruffles and shirring are smart—when they're not overdone. Novel sleeves are good—but not when they form a bulge under a coat. This is not the place to indulge in "period costumes" or too much romanticism. Simple lines are best, in heavy crêpes and satin.

Louiseboulanger has designed a perfect silk dress—a brown satin coat-dress that wraps and ties around the body. (Satin is again very smart for daytime wear.) The coat-dress, incidentally, is the smartest type of all. It stands out because of its distinguished simplicity in this season of great elaboration. A lovely brown crêpe marocain dress has a shell-pink scarf, and another in black is trimmed in blue or in white. All of them have lines of almost classic simplicity.

6. How About Velvet and Velveteen?

Some of the French designers have sent us lovely afternoon dresses of velvet, and, for daytime, velveteen is outstandingly chic. The coat-frock of black velveteen, with a blouse in cardinal-red and a red leather belt, shown on page 51, is an example.

7. What Type of Afternoon Dress Shall I Have?

There are several smart types. There are frocks in delicate shades of crêpe de Chine—a very new winter fashion—to wear under your fur coat or your dark cloth coat, frocks in aquarelle-green, turquoise-blue, rose-pink, pale yellow, and—for contrast—bright cardinal-red. There are dresses of black and white satin in combination (very unusual is the all-white satin model); dresses of small-patterned supple lamés, with tailored lines in contradiction to the fabric. And Patou has launched the vogue of lovely gracious frocks of velvet in rich dark colours, often trimmed with collars of real Binche lace.

8. Is It True That Everything Is Fur Trimmed?

It was never truer! Fur trims frocks, coats, jackets, suits, scarfs, evening dresses, hats. It fashions muffs, scarfs, belts, peplums, bows, capes, sleeves, collars, and cuffs. It appears in bands at neck-lines, waist-lines, hip-lines, hem-lines, and innumerable unexpected places in between. It may be ermine, sable, galiak, Persian lamb, caracal, or anything that can be called fur. Often, it monopolizes a coat or a jacket, making the fabric take second place.

9. What Colours Are Best in the Daytime?

Brown is outstandingly new—a deep, rich, blackish brown that combines beautifully with turquoise-blue, aquarelle, soft pink, certain reds, yellow, and ochre shades. Black and black and white will be tremendously popular; then green, red, and blue. But all of these serve as deep or brilliant backgrounds for the contrasting accents that are all-important.

10. Is Tweed Important In Town?

Very important—but it must be new in weight, weave, and colour. Many new tweeds have made their appearance, so unbelievably soft that they can be shirred like silk. Often, these are knitted tweeds, but, always, they have this supple quality. There are jerseys, too, that look like tweed. All of these fabrics make perfect costumes for watching polo, for Sunday lunch in the country, for Sunday lunching informally in town. They are smartest in rich brown, bluish grey, soft green, and natural colours. A striking example is the coachman's coat with very wide revers and a high, fitted waistline. And very popular are the tweed costumes composed of a dress and a jacket, the latter often suggesting a reefer made with wide revers.

11. Will Muffs and Fur Scarfs Be Used?

More than in many a season. The scarfs are ubiquitous with woollen dresses and are often black or white ermine, caracal, or shaved lapin. Sometimes, they are worn with a muff to match, while, at other times, the scarf is omitted, and the muff matches some other note in the costume, such as the fur banding on a frock or suit. The scarfs are always small and exceedingly supple, so that they may be knotted or tied in Ascot fashion, and they are very (Continued on page 110)

THIS NEW YORK SEASON

(Continued from page 95)

and its restaurant will hang right over the river and eye the exciting stir of boats and traffic and the long sweep of the beautiful bridges.

The rage for Miniature or Tom Thumb Golf seems to be everywhere. Now, New York society has adopted it as a way of entertaining in the evening with either dinner or supper. Small tournaments are held, prizes offered, and special awards for holes-in-one. The latest of these courses to meet with favour at the hands of socially minded New Yorkers is that in the Grand Central Palace. It was planned and sponsored by the American Golfer and particularly by its editor, Grantland Rice, the well-known sports writer. The course opened late in September, with a dinner of one hundred and twenty and a supper of two hundred, given by Mr. and Mrs. Condé Nast. Their guests included the younger set in New York, particularly those who are enthusiastic golfers, and backgammon and bridge were played, as well.

Foremost of the smart bridge clubs must come the new one organized by Harold Vanderbilt, Fulton Cutting, and Douglas Page. This club, of about forty members, will meet on Monday afternoons at the Saint Regis Hotel. The feature of the club will be that the tables will be arranged as duplicate tables. Who knows—a new convention may evolve from this. Mrs. Farrelly will teach.

An old club that is stepping out is the "Cavendish" at Mayfair House, dedicated to the exacting goddess of bridge, which is adding three new rooms and its own dining-room. Here, bridge may be had from and until practically any hour until Lo, comes the dawn! Some of the best bridge players in the world habitually use the club, among them Messrs. Leibenderfer, Wetzlar, Lenz, Scott, Ray Balfe, Baron Zedwitz, John Matthys, Miss Murdock, and Mrs. Hattersley. Bridge is the dear, old standby, from the crack games here at the Cavendish down to social, after-dinner, get-together or chit-chat bridge, and most women take it seriously enough to get up a table for lessons that are sacred, arranged months beforehand and not to be disturbed. The teachers for these include Wilbur C. Whitehead, Milton C. Work, Scott, Mrs. Archibald Thatcher, Mrs. J. B. Elwell, Mrs. Farrelly, and Mrs. Lelia Hattersley.

BACK TO BACKGAMMON

But now backgammon rears its head, and many an erstwhile happy table pines for its fourth, now passionately trying to throw double-sixes. For backgammon grows increasingly popular; it is indeed the only game that ever seriously threatened the perennial fascination of bridge. There is a reason, for it combines skill and luck (the lucky players say luck counts most; the unlucky, skill), takes care of extra guests at bridge, and is one of the best gambling games in the world. Even starting with a fairly moderate original stake, fantastic sums may be won and lost. It is said that last week a hundred thousand was lost in one session, this week two hundred thousand, and now surely the ultimate tale has gone forth since it is reported that recently a million (in negotiable currency) changed hands one night at the Racquet Club. The most beautiful boards are being made of leather, of cork, of inlay, and even of glass. Saks-Fifth Avenue has opened a backgammon room where these are sold and where one may take lessons or just drop in for a game.

Leaping, with one leap, from the ridiculous to the sublime, as one is forever doing in this town, one may go straight from a four times redoubled game of backgammon to the opera. Some say that the ancient and honorable Metropolitan will be moved up-town, while others assure you it will stay just where it is. How will the new Victorian-influenced clothes, the new elaborate coiffures, look in this fin de siècle setting?

It will be an elaborate, elegant scene, one to raise ghosts and to bring tears to elderly eyes. Some people say that the opera is a game, too, but these triflers may be ignored. Certainly, the opening night at the Metropolitan is a most impressive and beautiful affair, just as the opening of Deems Taylor's new opera, "Peter Ibbetson," will be an event to draw all those interested in music and all those interested in being interested. Mr. Taylor's first work, "The King's Henchman," was such a success that this one is awaited with excitement, and, then also, Deems Taylor is New York's own musician.

Certainly, there is nothing stuffy about hearing music in New York, for the smartest audiences turn out for the greatest masters. They have always worshipped before Toscanini's baton, and, this year, he will be coming back from a summer that was a succession of triumphs in Europe. Here, this early in the season, not one orchestra ticket may be bought for a performance of his.

WHAT YOU WILL

There is so much, so much. There is everything. There are all the big things and all the amusing things and all the gay things. Music, art, the theatre, the night-clubs, the real clubs, the games, the fads, the parties, and, always and forever, the shops.

Talking of them, with bated breath, as is only proper, Bonwit Teller has moved into its new and beautiful store, and Hollander is moving, with the world, up-town, to a superb modern building on Fifty-Seventh Street, with most enchanting interior.

Famous French shops, for example, Pinet—famous for shoes—and Hermès—famous for belts—are conferring small and intensely chic shops upon New York, where one can buy the smartest of French wearables.

So, what are you going to do this year? Amuse yourself? Inform yourself? Be gay? Be serious? Or do everything all at once and in your stride? Well, that has been tried, and you *may* live through it. If it looks as though there were some doubt of this, you can always join the smart, but exhausted crowd who go South. And even if you must resort to this really pleasant expedient, if you "take in" New York this winter, you may call yourself V. N. Y., or Veteran New Yorker, and that, my friends, is a proud title.

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THE 1930 GAME OF TWENTY QUESTIONS

(Continued from page 108)

useful to wear until the weather demands a fur coat and even afterwards, knotted inside the neck-line. The muffs—a detail that has been gaining in importance for two seasons—are seen in various sizes and types, round or square, and of such varied furs as galiak, Persian lamb, seal, and ermine. The ermine muff is particularly chic with an all-black costume, with white gloves giving the only other white accent. But, with all the popularity of fur, it is well to beware of too much at once. Hat, scarf, banding, and muff might easily look more Eskimo than chic!

12. What Type of Semievening Dress Is Smartest?

A variety of types are equally smart, this season. This has become an important and distinct category, and frocks of this type have three uses—late afternoon wear at such formal events as weddings and large teas, Sunday night wear, and informal evening wear. Many women now find these informal evening dresses as important as their street costumes. But, even in this type of dress, there are degrees of formality. There are the beaded dresses, like the Patou model shown on page 40. There are the lamé frocks, with small patterns and tailored lines, and there are the black dresses with silver-spangled sleeves and Eton jackets, advocated by Lanvin. And there are the velvet dresses with gracious lines that are not unlike those of a tea-gown. There are, also, compromises—dresses that serve both purposes, like a white dress with a little black coat or a black velvet dress with a very deep cape scarf that may be removed.

13. When and Where Are Pyjamas Worn?

At informal dinners in the country, most smart young women now wear pyjamas. At informal dinners at home, women (young or not so young) wear them. Even at informal dinners in town at other people's houses, pyjamas may be worn—if you know the type of people who will be there and are quite sure the pyjamas will be in key. This type of costume has become much more important since pyjama trousers have come to look so much like skirts. The tight-legged pyjama has entirely faded out of the picture, and the newest models often have skirts tied on over their trousers. Tea-gowns are equally chic, if distinguished in cut and not elaborate, and among the smartest are the transparent velvet models that suggest an evening coat-dress.

14. What Formal Evening Gowns Are Smartest?

There are several chic silhouettes from which to choose. There are Vionnet's frocks of sculptured lines, cut circular, to hang in straight soft folds as the wearer stands, but widen in a beautiful flare as she moves. These are loveliest in white, with bracelet belts of crystal, turquoise, or coral. There is Patou's wearable peplum silhouette with the long lines broken in a way that is very flattering to the great majority of women. Charming for the débutante is the silhouette fitted to the knees and flared below, like the model illustrated on page 45. A very youthful silhouette is Molyneux's with a high Empire waist-line and a long slender skirt. Still another is the petticoat-panel silhouette, illustrated on page 44. As to fabrics, satin, crêpe roma, Lyons and sheer velvet, lamé, lace, and spangled or embroidered chiffon or lace are all important. White is by far the smartest colour, followed by off-whites and such pale pastels as aquarelle. For very formal occasions, black does not seem to have its usual chic, but black lace spangled with silver is an exception. Beige lace spangled with gold also is very chic.

15. What Evening Coat Shall I Choose?

The extremely smart long coat or the practical knee-length coat, in velvet, fur, or fur and velvet. A very chic model is the evening version of the "fifty-fifty" coat—white ermine above and velvet below, giving the effect of a short fur jacket. This is illustrated on page 42. Various other wraps have great sleeve interest, and, in many models, flat fur trimming is used.

16. What About Lengths?

This depends somewhat on your size and type, but, in general, for sports, skirts are fourteen inches from the ground; for daytime, thirteen inches. Formal afternoon dresses are about twelve inches from the floor and informal evening dresses about seven inches. Skirts that reach the heel, but escape the floor, are smartest for evening wear, with trains for such special frocks as very formal evening gowns or certain tea-gowns.

17. What About Waist-Lines?

Waist-lines are undoubtedly moving up, and particularly in coats. In general, the normal waist-line is right—but watch it carefully. It's not quite like last year's, when what looked to us "normal" was just a bit lower than this year's. Some frocks cut on princesse lines, with short boleros, hint at a still higher waist-line, and Molyneux's evening gowns are much more than a hint.

18. Is Costume Jewellery Important?

Very important. And more than ever, it is planned as part of the costume. It's a good idea to buy your necklace with your dress, this season. Bold and simple ones are smart—heavy ropes of crystal, turquoise, or coral. Ruby beads are very chic, and nothing is lovelier than a ruby coloured necklace with diamond clasps—often real—at each side. Real jewelled bracelets combined with imitation necklaces are very effective. Bracelets are much in evidence, as are clips, brooches, and earrings. But all of these are worn as colour accents to the frock.

19. What Is the Smartest Coiffure?

The long bob worn with the ends curled up in back, or a tiny roll, is by far the smartest coiffure at present.

20. What is the smartest Hat this Season?

The smaller the hat, the greater the chic. These tiny models, in béret or toque outline, are made in jersey or suède for country wear and velvet, felt, or fur for town.

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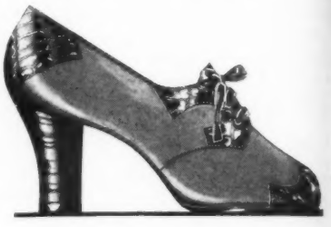
to walk in;
Shoes to dance in;

Shoes to talk in;
Shoes to "stance" in.



Shoes to tea in;
Shoes to play in;

Shoes to be in;
Shoes to stay in.

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HIGHWAYS AND BUYWAYS OF PARIS

(Continued from page 21)

Jean Désert, II rue Guénégaud, is especially well known for beautiful lacquer screens and furniture, but most famous of all for this sort of thing is Dunand, whose studio is at 72 rue Hallé and who makes a specialty of screens and small low tables of a quality fit for a museum of modern documents.

Lucien Bouix's, 7 rue du Mail, is a wholesale house selling all of the latest and most modern fabrics from the various big manufacturers. When the materials can not be bought directly from this house, they can at least be seen in sample form and bought through a retail shop, by number. The advantage of going here for materials is that the choice is so large.

The following list of picture-galleries will put you in touch with many of the modern artists, as much of their work is continually on exhibition in one or another of these galleries: Galerie Bernheim Jeune, 83 faubourg Saint-Honoré; Galerie Georges Bernheim, 109 faubourg Saint-Honoré; Galerie Carmine, 51 rue de Seine; Galerie Druet, 20 rue Royale; Galerie Paul Rosenberg, 21 rue La Boëtie.

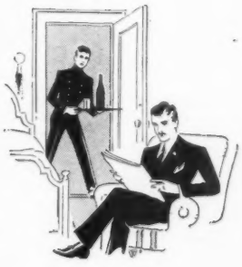
If you are planning a modern house and wish to consult the French architect, who is more experienced in so-called modern architecture, as applied to small houses and dwellings, than the American architect, who is rarely called upon to do this sort of work, the following list of architects may be of use to you: Mallet-Stevens, 12 rue Mallet-Stevens; Michel Roux-Spitz, 20 rue de Rivoli; and Le Corbusier et Jeanneret, 35 rue de Sèvres.

For decorators, you should consult the following list of five, for they have the greatest reputations. They are consulting decorators, none of them having shops of the usual kind: Jean-Michel Frank, 7 rue de Verneuil; Charlotte Perriand, 74 rue Bonaparte; Raymond Nasenta, 184 boulevard Haussmann; Eyre de Lanux, 17 rue Visconti; and Djo-Bourgeois, 25 rue Vaneau.

Those in quest of mirrors and lighting fixtures should go to Desny, 122 avenue des Champs-Élysées, for there are to be found beautiful metal-framed mirrors, especially those for dressing-tables. Their *appliqués*, lamps, and spot-lights, giving modern lighting effects, are also very interesting.

At Paz et Silva, 55 rue Sainte-Anne, there is to be found the last word in electric fixtures for lighting pictures and very tiny spot-lights that may be easily concealed from view, to light up particular objects in a room. Much of the modern lighting is done on the principle of picture lighting, though for quite different purposes.

And from La Compagnie des Arts François, 30 avenue Matignon, come very good modern lamps, chandeliers, and *appliqués*. These are very well designed and in the spirit of the times.



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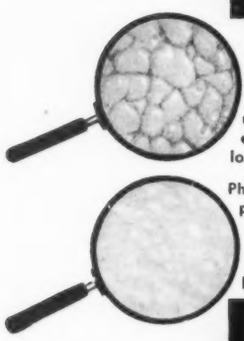
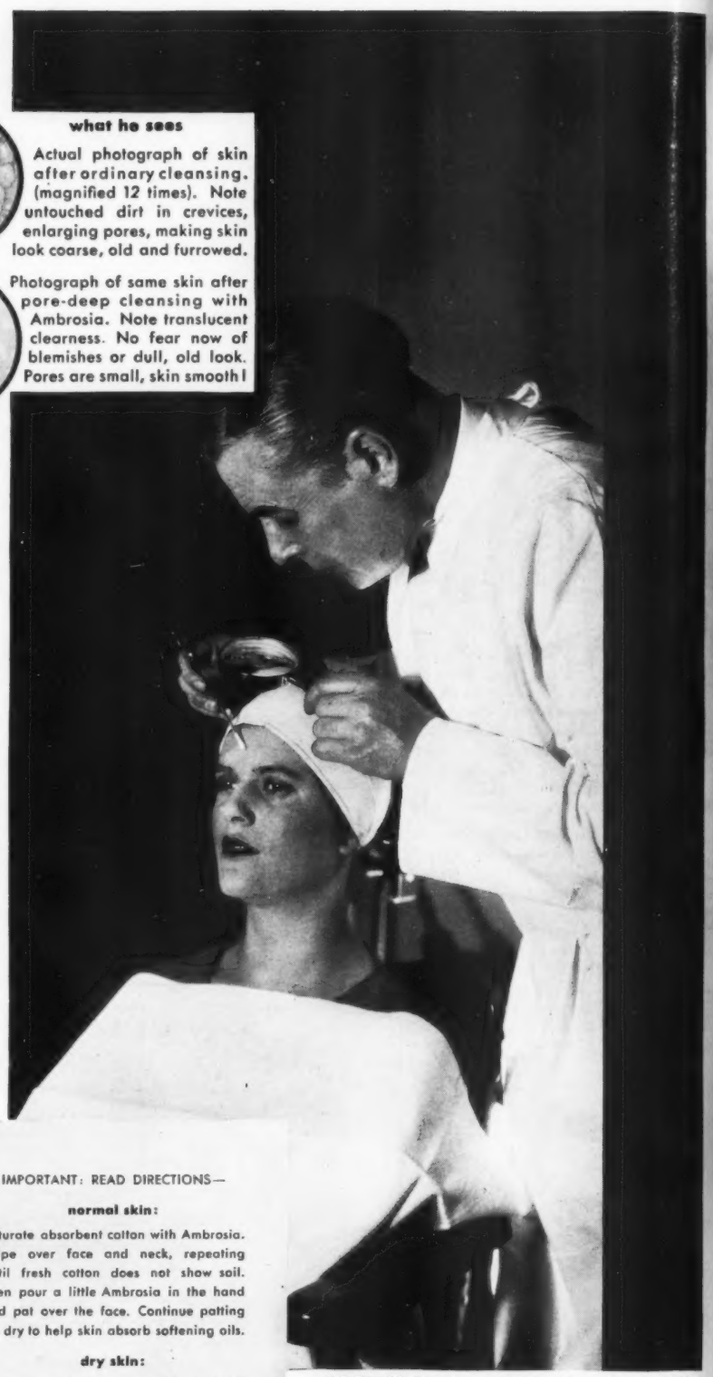


what he sees

Actual photograph of skin after ordinary cleansing. (magnified 12 times). Note untouched dirt in crevices, enlarging pores, making skin look coarse, old and furrowed.

Photograph of same skin after pore-deep cleansing with Ambrosia. Note translucent clearness. No fear now of blemishes or dull, old look. Pores are small, skin smooth!



Skin Specialist Reveals NEW FACTS

ABOUT DIRTY PORES

WHY DOES old-fashioned cleansing fail today? Because the air is full of a new kind of dirt . . . greasy, machine-age dirt. It pours from smoke stacks, auto exhausts, chimneys. Sticks to skin much more than light, dusty dirt of years gone by. Hence cleansing methods that only remove surface dirt fail to get greasy dirt out of the pores. And women who *think* their faces clean are puzzled by grey-looking complexions, dirty pores, even blackheads and coarse skin.

How liquid cleansing aids skin

Liquid Ambrosia penetrates instantly, dissolves deep-lying dirt. Thus prevents clogged pores and grey, dull look. You feel Ambrosia tingle; you know it is cleansing the skin as nothing has done before. Pores cleansed to their depths every day with liquid Ambrosia soon become fine; skin regains radiant freshness of youth.

What skin specialist said

A great skin specialist recently said of Ambrosia: "The formula is perfectly compounded to cleanse, and at the same time keep the skin soft." No wax in Ambrosia to clog and coarsen pores; no alkali to dry skin out like paper. Instead the sweet oils in Ambrosia are very softening for a dry skin, and its quick penetration gives oily skin the pore-deep cleansing and stimulation it needs.

Personal:
to women who received sample

Consistent use is necessary if skin is to show real benefits of Ambrosia. Discard other methods of cleansing for two weeks. Follow directions given here and in booklet for use of Ambrosia on your type of skin. Doctors say Ambrosia alone, if used according to directions, is not only quick, thorough, safe, but keeps face lovely as nothing has done before.

Note. If you have not tried Ambrosia write at once for generous free sample. Hinze Ambrosia, Inc., Dept. 11-A, 114 Fifth Avenue, New York, N. Y. Dept. 11-A, 69 York Street, Toronto, Ontario, Canada.

IMPORTANT: READ DIRECTIONS—

normal skin:

Saturate absorbent cotton with Ambrosia. Wipe over face and neck, repeating until fresh cotton does not show soil. Then pour a little Ambrosia in the hand and pat over the face. Continue patting till dry to help skin absorb softening oils.

dry skin:

Cleanse as for normal skin. At night give dry skin added lubrication it needs by stroking on a softening cream. Soon skin becomes less dry. Then cleansing as for normal skin will keep it soft.

oily skin:

Cleanse oily skin frequently during the day with Ambrosia so clean pores can function normally. Rinse with cool water after each cleansing to stimulate circulation and remove surplus oil.

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